Panjab University Res. Bull. (Arts)
Vol. 92 1992

G.K.V. Lib.
Hardwar

112309

mplete

36 C

ISSN 0970--5260

Panjab University RESEARCH BULLETIN (Arts)

VOLUME XXIII NO. 1 APRIL 1992

RT-662

PANJAB UNIVERSITY

RESEARCH BULLETIN (ARTS)

Volume XXIII, No. 1 April, 1992

Chief Editor

M. L. RAINA

PANJAB UNIVERSITY
CHANDIGARH

Subscription : Rs. 60.00/£ 6.00/U.S. $ 12.00 (Annual)
Rs. 30.00/£ 3.00/U.S. $ 6.00 (Single copy)
Plus Adequate postal charges Extra.

COPYRIGHT 1992: PANJAB UNIVERSITY RESEARCH BULLETIN
(ARTS)

ALL RIGHTS RESERVED

Inquiries regarding reproduction in any manner, in whole or part in English or any other language, may be addressed to the Chief Editor, Panjab University Research Bulletin (Arts).

* * * *

The opinions expressed in the articles printed in this Journal do not necessarily represent the editorial views or policies of the Panjab University Research Bulletin (Arts).

* * * *

112309

112309

CONTENTS

SECTION-I

Language & Literature

1. Bhim S. Dahiya — Shakespeare's "Mona Lisa" : Another Look at *Hamlet* 3

2. Sumanyu Satpathy — The Schiffs and T.S. Eliot : An Aspect of a Literary Friendship 11

3. Nasser Maleki — Existentialism and Lord Byron 21

4. Sunita — 'Going Is Knowing' : Theodore Roethke's Churning In A Snowdrift 27

5. Jagmohan Bains — Le sati vu par un Francais 37

6. Baltej S. Brar — Chinua Achebe As A Literary Chronicler Of The African History 39

7. Charu Verma — Woman in Ngugi Wa Thiong'Os Novels 47

8. Madhu Joshi — "I Cannot Be a Slave ..." : The Portrayal of the Black American Experience in Richard Hildreth's *Archy Moore* 57

9. B.P. Sandilya — Frost's Nature Poems : Search for Balance and Wholeness 65

10. Amrit Mehta — German in Switzerland 79

11. M.S. Aneja — Stephen Crane : "a long logic" 83

12. Kalpna Rastogi — **प्राचीन भारतीय साहित्य में आर्थिक चिन्तन** 93

SECTION-II

Education

13. Pritam Singh Kamotra — Issues in Cooperative Education and Training 101

SECTION-III

Ancient Indian History, Culture & Archaeology and History

14. Devendra Handa — Some More Sealings from Agroha 111

15. Roshan Gupta — The Vedic Source of the Story of Mahabharata 117

Contributors 125

PANJAB UNIVERSITY

RESEARCH BULLETIN (ARTS)

Volume XXIII, No. 2. October, 1992

Chief Editor

M. L. RAINA

PANJAB UNIVERSITY
CHANDIGARH

Subscription : Rs. 60.00/£ 6.00/U.S. $ 12.00 (Annual)
Rs. 30.00/£ 3.00/U.S. $ 6.00 (Single copy)
Plus Adequate postal charges Extra.

COPYRIGHT 1992 : PANJAB UNIVERSITY RESEARCH BULLETIN
(ARTS)

ALL RIGHTS RESERVED

Inquiries regarding reproduction in any manner, in whole or part in English or any other language, may be addressed to the Chief Editor, Panjab University Research Bulletin (Arts).

* * * *

The opinions expressed in the articles printed in this Journal do not necessarily represent the editorial views or policies of the Panjab University Research Bulletin (Arts).

* * * *

CONTENTS

1. Valerian Rodrigues	Facing Post-Modernism.	1
2. Pushpinder Syal	The Novel As Social Documentation : Functions of Narrative in Achebe's *ARROW OF GOD*.	23
3. Dharanidhar Sahu	From Logocentrism to Logos : A Diachronic Reading.	37
4. V.P. Sharma	The Novelist-Figures in Angus Wilson's Fiction.	53
5. K. Sripad Bhat	The Politics of Reading and the Birth of a Classic : JUXTAPOSING *MOLL FLANDERS* with *IF TOMORROW COMES*.	61
6. Kum Kum Bajaj	Treatment of Evil in Mirdoch's Novels : An appraisal.	67
7. Yog Raj Malhotra & Vijay Kumar	Babur's Relations With Zunun Arghun And His Family.	83
8. Subhash Parihar	Architectural Design of the Golden Temple– Fact & Fiction.	89
9. Sanjay Subodh	Historicity of Mewar Queen Padmini.	93
10. Sawarnjit Kaur & Tehal Kohli	Evaluation of Guidance Programmes and Practices in Chandigarh.	99
11. N. Mohanti	Self Within the Self : A Study in the Poetry of Nissim Ezekeil.	107
12. Amarjit Girdhar	Revolutionary Movement in Northern India in the 1920's : A Historiographical Critique.	125
13. D. Venkateswarlu	Philip Roth's *The Ghost Writer* : A Heresy of Art ?	133
14. Prasanta Das	Pynchon's *The Crying of Lot 49* and the Classical Detective Story.	141
15. Gian Chauhan	Feudalisation of Educational Institutions in Early India.	151
16. Anita Dagar	*Studies in Phenomenology Hermeneutics and Deconstruction* by R. Sundara Rajan (Review)	157

Contributors

SECTION-I

Language & Literature

Bhim S. Dahiya	Shakespeare's "Mona Lisa" : Another Look at *Hamlet*
Sumanyu Satpathy	The Schiffs and T.S. Eliot : An Aspect of a Literary Friendship
Nasser Maleki	Existentialism and Lord Byron
Sunita	'Going Is Knowing' : Theodore Roethke's Churning In A Snowdrift
Jagmohan Bains	Le sati vu par un Francais
Baltej S. Brar	Chinua Achebe As A Literary Chronicler Of The African History
Charu Verma	Woman in Ngugi Wa Thiong'Os Novels
Madhu Joshi	"I Cannot Be a Slave ..." : The Portrayal of the Black American Experience in Richard Hildreth's *Archy Moore*
B.P. Sandilya	Frost's Nature Poems : Search for Balance and Wholeness
Amrit Mehta	German in Switzerland
M.S. Aneja	Stephen Crane : "a long logic"
Kalpna Rastogi	प्राचीन भारतीय साहित्य में आर्थिक चिन्तन

Wri
thou
it in
the I
ing I
Alth
is no
the r
does
fault
Han
"obj
failu

In o
the
pers
awk
tion
diss
buff
the
adm

insis
the
reas
sibl

SHAKESPEARE'S "MONA LISA" : ANOTHER LOOK AT *HAMLET*

Bhim S. Dahiya

Writing about *Hamlet* T.S. Eliot once remarked that "probably more people have thought *Hamlet* a work of art because they found it interesting, than have found it interesting because it is a work of art. It is the 'Mona Lisa' of literature."[1] Like the Florentine painter's work, Shakespeare's *Hamlet*, in Eliot's view, is a fascinating literary piece, but, like the famous painting, a faculty or flawed work of art. Although a classicist by his own declaration,[2] the fault Eliot discovers in the play is not in terms of the classical rules of construction or decorum but in terms of the modernist chemistry of objectifying a subjective emotion. Of course, the critic does find various other faults in the play which are in common with the general faults of the Elizabethan drama. However, while pointing out the artistic flaw in *Hamlet* he lays greater emphasis on the modernist ideal of considering a work an "objective correlative" for a subjective emotion. Declaring *Hamlet* "an artistic failure", the critic argues :

> . . . The play like the sonnets is full of some stuff that the writer could not drag to light, contemplate, or manipulate into art . . . . Hamlet (the man) is dominated by an emotion which is inexpressible, because it is in *excess* of the facts as they appear. And the supposed identity of Hamlet with his author is genuine to this point : that Hamlet's bafflement at the absence of objective equivalent to his feelings is a prolongation of the bafflement of his creator in the face of his artistic problem . . . . We must simply admit that here Shakespeare tackled a problem which proved too much for him. Why he attempted it at all is an insoluble puzzle; under compulsion of what experience he attempted to express the inexpressibly horrible we cannot ever know. We need a great many facts in his biography . . . .[3]

In ordinary language, Shakespeare's *Hamlet* is an autobiographical play in which the dramatist has made the mistake of choosing a story which touches upon a personal emotion which the writer fails to impersonalise. Hence the resultant awkwardness in the expression of that emotion. "The levity of Hamlet, his repetition of phrase, his puns, are, "says the critic, "part of a deliberate plan of dissimulation, but a form of emotional relief. In the character Hamlet it is the buffoonery of an emotion which can find no outlet in action; in the dramatist it is the buffoonery of an emotion which cannot express in art . . . . We must simply admit that here Shakespeare tackled a problem which proved too much for him."[4]

Coming as it does from the high priest of "impersonal theory", who insisted that "honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry,"[5] Eliot's seeking in Shakespeare's private life the reason for the supposed artistic failure of *Hamlet* sounds rather incomprehensible. However, if we take an overview of his critical writings, his insistence here on the dramatist's own emotions being the material of his art does not sound uncharacteristic of the critic. For instance, in his essay titled "Shakespeare and the Stoicism of Seneca" he elaborately argues : "what every poet starts from is his own emotions. And when we get down to these, there is to much to choose between Shakespeare and Dante . . . . Shakespeare, too, was occupied with the struggle . . . to transmute his personal and private agonies into something rich and strange, something universal and impersonal . . . ."[6] Obviously, Eliot does not discriminate between the poet Dante and the dramatist Shakespeare, nor does he see much difference between the sonnets of Shakespeare and such dramatic compositions as *Hamlet*. His standard scale for measuring the merit of all kinds of artists – painters, poets, dramatists – and of all kinds of literary compositions – lyrics, epics, plays – is the maturity of the artist indicated by the degree to which he is able to assimilate and impersonalise the personal emotions into universal significances – the greater the assimilation, the greater the artist. Shakespeare fails to achieve greatness in *Hamlet* because he fails to impersonalise a personal emotion.

What precisely is the emotion that Shakespeare the man is not able to assimilate and that Shakespeare the dramatist is not able to impersonalise is never specified by Eliot. He only demands more facts from the writer's life for determining the precise nature of that emotion. Subsequent critics have carried the argument further and tried to identify the troublesome emotion. Ernest Jones, for instance, argues that Hamlet suffers from "Oedipus complex," and that the hero suffers from the complex because Shakespeare did.[7] Attempting to refute Eliot's and Jones's interpretations of *Hamlet*, Dover Wilson surrenders halfway to his adversaries and concedes the ground on the crucial point. Commenting on Eliot's and Jones's readings of the play the critic observes :

> What he (Eliot) does is to suggest vaguely that, in addition to the difficulties of his inherited plot, Shakespeare had difficulties in himself to contend with the Hamlet's attitude towards his mother and still more (though Mr. Eliot does not mention it) his conduct towards Ophelia reveal a hidden conflict in the nature of his creator. He would not perhaps go the length of the psycho-analyst Dr. Ernest Jones, who declares that Hamlet suffers from an Oedipus complex, because Shakespeare did also; but he seems to hint at such a solution.[8]

Dover Wilson, then, expresses his own "sympathy with this point of view" and supports it by pointing out in Shakespeare a recurring "strain of sex nausea" which, have asserts, "runs through almost everything Shakespeare wrote after 1600."[9] Wilson refuses to "associate" himself with "any mysterious complex," and prefers to call the troubling emotion in the play "derangement known as jealousy," which is "of the same kind as . . . that described so savagely in the sonnets."[10] Thus, Wilson once again reiterates Eliot's contention that *Hamlet* has close affinity with the sonnets; in other words, the play is as much rooted in the private life of the poet (or the dramatist ?) as are his sonnets. "Collect these passages (of sex nausea)", says the critic, "face them as they should be faced, and the conclusion is inescapable that the defiled imagination of which Shakespeare, writes so often and depicts in metaphor so nakedly material, must be his own."[11]

Thus, the artistic imperfection in *Hemlet* is attributed both by T.S. Eliot and Dover Wilson to the dramatist's personal emotion which remains undramatized because the plot of the play, inherited from Thomas Kyd, is not an adequate correlative for that emotion. While most critics from Coleridge onward have considered Hamlet the character the problem of the play, Eliot thinks it is *Hamlet* the play which is problematic. In Eliot's view, "few critics have ever admitted that *Hamlet* the play is the primary problem, and Hamlet the character only secondary."[12] Eliot seems to be committing here an error on the other side of the problem : While Coleridge, Bradley and all others with similar critical dispensation concentrated on the character forgetting the play altogether, Eliot seems to concentrate on the play ignoring the fact that the play is highly dependent on the central character. The fact of the matter is that Hamlet the character and *Hamlet* the play are so interrelated that to make any separation between the two is to do injustice to the work as a whole. Besides, Eliot's and Wilson's contention that Hamlet's disgust with life is rooted in his excessive concern with his mother's frailty, which is ultimately rooted in Shakespeare's own personal problem of similar nature, clearly shows that the critics themselves are giving primacy to the problem of Hamlet the character. Obviously, it is from the problem of the character that the play's problem (if any) emanates. In other words, it is neither possible nor desirable to consider in isolation either *Hamlet* the play or Hamlet the character.

Besides finding *Hamlet* faulty in terms of the writer's undigested, and hence undramatised, emotion, Eliot also finds the play faulty sharing the general faults of the Shakespearerean and Elizabethan drama. Considering Elizabethan drama as "impure art,"[13] the critic surmonises that "the weakness of the Elizabethan drama is not its defect of realism, but its attempt at realism; not its conventions, but its lack of conventions."[14] Distinguishing between art and reality Eliot insists : "It is essential that a work of art should be self-consistent, that artists should consciously or unconscioulsy draw a circle beyond which he does not tresspass : on the one hand actual life is always the material, and on the other hand an abstraction from actual life is a necessary condition to the creation of the work of art."[15] Thus, in Eliot's view, it is Shakespeare's failure to draw a circle around reality, to abstract form from actual life, which makes *Hamlet* a faulty work of art. Continuing his business of faults finding, Eliot concludes : "the Elizabethans committed faults and muddled their conventions. In their plays there are faults of inconsistency, faults of incoherency, faults of taste, there are nearly everywhere faults of carelessness. But their great weakness is the same weakness as that of modern drama, it is the lack of convention . . . Shakespeare, like all his contemporaries, was aiming in more than one direction."[16] For Eliot then, *Hamlet* suffers from two kinds of fault : it shares the general Elizabethan fault of being a muddle of conventions having closeness to life than to artistic form; it has the peculiar fault of having behind it a personal emotion of Shakespeare the man which Shakespeare the artist fails to objectify.

Thus, Eliot's view, the general fault in the Shakespearean drama is owing to a lack of tradition in the Elizabethan age. For our great critic, the only tradition which he would accept as tradition was the medieval tradition. He views the advent of the Renaissance in Europe, which in England appears during the Elizabethan age, as something of a calamity, for it gave a death blow to Roman Catholicism. Hence, whatever literature is written during and after the Renaissance is inevitably less than great. The more a work of art is close to the spirit of the Renaissance, the more faulty the work is found in terms of "art". If Shakespeare's fault as an artist can be attributed to his flexibility with literary conventions and artistic forms, Eliot's fault as a critic should be attributed to his rigidity in demanding from all kinds of literary works one and the only poetics of classicism, which he actually uses as a cover for demanding Catholicism. He compels us to question the appropriateness of using an absolute or one particular scale of aesthetics for different kinds of literary compositions. Can we use, for instance, the Romantic scale of sincerity and authenticity for judging the Neo-classical poetry of Dryden and Pope, or the Modernist scale of irony and paradox for judging the Medieval poetry of Virgin and Dante. Obviously, the works of every literary tradition, movement, age or genre, and even of every individual artist, have to be judged in terms of the elements of art that are there, not in terms of the elements which are not there. The only common scale of value that can be thought of for universal application is that of internal cohence, of artistic "autonomy," which requries a work of art to hve within itself " the reason why it is so and not otherwise."[17] Viewed from this universal principle of artistic autonomy, Shakespeare's *Hamlet* is not found deficient in any way, nor is it found enigmatic or problematic; rather, it is the critical appraoches like that of Eliot, Jones and Wilson which are found flawed or inappropriate.

For instance, one of the critical controversies in *Hamlet* has been the scene comprising the "play within play," which brings to the fore the internal controversy in *Hamlet* between the forces of Medievalism and the Renaissance. Even before the hero encounters his father's ghost, he seems suspicious of his uncle and mother; the ghost's revelation only confirms his suspicion. He seems fully convinced about the truth of whatever the ghost reveals. Besides, he does not seem to have any doubt about the authenticity of the ghost. He seems to use the "play within play" as a sort of handy excuse for covering his failure to do what he seems to consider his "duty." His contention that he is using the actors for confirming the ghost's utterance fails to convince the reader; rather, he seems to be using the occasion as a ruse for his pricking conscience, which keeps rebuking him for his failure to do his "duty". The "play within play" may be in the Elizabethan convention of the interlude, which in tragedy acts as much to reinforce the tragic theme as to provide the comic relief. What is more important about the scene, however, is its appropriateness in terms of the hero's character. It is very much in the character of *Hamlet* to postpone the ponderous task of taking the revenge. He would not question the "duty," and yet he would not do it. As Coleridge has remarked, Hamlet, rather than take revene, remains involved in

> .... endless reasoning and hesitating— constant urging and solicitating of the mind to act, and as constant an escape from action; ceaseless reproaches of himself for sloth and negligence, while the whole energy of his resolution evaporates in these reproaches. This, too, not from cowardice, for he is drawn as one of the bravest of his time—not from want of forethought or slowness of apprehension, for he sees through the very souls of all who surround him, but merely from that aversion to action, which prevails among such as have a world in themselves.[18]

The reason why there is delay in taking revenge is, thus, available within the play itself. The action in the play flows from the character of the hero. However, while Coleridge's explanation is purely psychological. One cannot overlook the historical dimension of the play, which reveals a conflict between the medieval belief and the Renaissance reason interiorised in the character of Hamlet. Now, even though Eliot would not say it in so many words, his aversion to the Renaissance spirit of enquiry is the root cause of his unfavourable assessment of *Hamlet*. He would have greatly liked to see Hamlet cast in the Medieval mould sacrificing his life for a belief.

Similarly, Hamlet's failure to take revenge whenever the occasion arises, such as the time when Claudius is in prayer after the play scene, has been generally considered by the critics another "inconsistency" in his character. If we, however, do not see the individual incidents in isolation, and see them instead in relation to each other, and see them finally in relation to the central character, the incidents are found quite consistent with the character of the hero. When Hamlet decides not to kill Claudius because the latter's being at prayer at the moment would send him to heaven, he is not being a Chilingworth who would like to preserve his victim for torture rather than allow him liberation in death. Hamlet is not a sinister character like Hawthorne's villain. He decides not to kill Claudius because once again, he has perhaps found a handy excuse for postponing the problem he has not yet resolved for himself. To reiterate, the problem in the play is historical rather than individual; it relates to the transition from the Medieval to the Renaissance outlook on life. The dramatization of the problem by Shakespeare is given utmost intensity by making it an internal problem of the central character, who is certainly larger than an individual.

Now, whatever it is in Hamlet that constantly prevents him from taking revenge is, of course, not stated in the play, but it is clearly shown that "something there is" in the hero's character "that does not love" the act of revenge. What that something is remains as vague and unspecified as that "something" in Frost "that doesn't love a wall."[19] The critical effort devoted to finding out the reason why Hamlet is not able to take revenge, why he misses every opportunity he gets for taking revenge, why he does take revenue at a time when the issue seems to have become rather irrelevant, is an effort wasted, for what is of primary importance in the play is, not the precise cause of Hamlet's aversion to revenge, but the very fact of his having an aversion to the act. It is this aspect of Hamlet's character which gives depth and complexity to the play, and it is again this very aspect which touches the deepest chord in the reader's heart. In other words, it is the undefined aspect of Hamlet's character which represents the core of human nature, and which acts as an undefined bond between the hero and the reader. Had Shakespeare defined and capsuled the reason or emotion into a neat formulation, both the play and the character would have lost the charm and power they now have; they would have lost the "Mona Lisa" character they now possess. The character Hamlet represents the finest side of human nature, which instinctively withdraws from the inhuman and holds on to the human.

Another "inconsistency" which most critics of *Hamlet* have pointed out is the hero's changed behaviour after his return from England. The change is said to be reflected in more ways than one. Firstly, we find Hamlet grown rather indifferent to the business of revenge. Instead of showing signlemindedness about the task of taking revenue, he seems to feel happier distracting from what he keeps calling his duty. The grave-digger's scene illustrates Hamlet's changed attitude to his situation and to life in general. The levity of the scene has generally been viewed by critics as incongruous in the structure of tragedy as well as in the character of Hemlet. Justifications have also been offered showing the scene's significance both to the character and the play; how it provides a comic relief and intensifies the tragedy, and how it reveals Hamlet's disgust with life turning into a sense of futility of man's life, etc. Secondly, Hamlet shows a change of attitude towards his professed adversaries like Claudius and Laertes. While Hamlet before the journey to England demonstrates great alertness, caution, and foresight in dealing with his enemies, he is found rather complascent and unsuspecting in the closing scenes of the play. The hero who could so quickly see through the game of Claudius in sending him to England with his schoolmates, Rosencrantz and Guildinstern, and turn the tables on them, utterly fails to see through the tricks Claudius plays on him in the change of foils and the change of drinks. In fact, he seems in the closing scene more than willing to submit to the circumstances. Such inconsistencies have been the cause of critical disquiet leading to declarations like the one characterising the play an "artistic failure".

Eliot has attributed such faults in the play to Shakespeare's staying too close to life, to the writer's allegience to life rather than art; and, of course, to the artist's failure in impersonalising a personal emotion. To my mind, the more important point involved here is not whether what Hamlet does is believable or not believable, or whether it is consistent or inconsistent with his character, but the fact that in the evil game of treachery and deception he must get defeated at the hands of a villainous character like Claudius. It is not the consistency of a logic, or a form , which constitutes the greatness of art; rather, it is the depth of presentation which raises art above logic or form, and even above life. A critic of Eliot's dispensation is understandably insistent on the classical purity of form, on the writer's allegiance to the outline, but it is not the abstraction of form, or the neatness of outline, which makes a composition a great work of art; rather, it is the liveness of the picture, its being true to the depth of human nature, which gives is the lasting quality of art. *Mona Lisa* will always remain an attraction for mankind, not the neat sketch by a minor artist who can draw the diagram but cannot put life into it. Shakespeare's *Hamlet* is one of the greatest works of art, and is only as much of an artistic failure as Shakespeare's *King Lear*, or Milton's *Paradise Lost*, or da Vinci's *Mona Lisa.*

Why Hamlet delays in taking revenue, why Hamlet feels disgusted with women, why Hamlet finds life unprofitable, are questions answered within the body of the play itself. They may not have been answered explicitly; they may not have been stated clearly; but they have been answered satisfactorily; they have been answered powerfully. We need not bother to know why Hamlet does not take revenge. We feel certain that something there is in him that doesn't love the act of revenge, something that makes him superior to Claudius, Fortinbaras, and Laertes. Similarly, we need not ask why Hamlet is overwhelmed by the disgust at his mother's conduct. We only need to feel that he is. Shakespeare's presentation of the hero's disgust is powerful enough to make us feel the presence of evil in Gertrude as well as the presence of good in Hamlet. It clearly indicates his superior moral sense, and that is all that we need to know. Going beyond the presentation of the play into the realm of the writer's life is not an activity of criticism, or an appreciation of art; rather, it is an expression of vulgar curiosity on the one hand, and of abject cynicism on the other. Of such attempts one could only say that they are distractions from the high ideal of criticism. We began with Eliot's quotation wherein he compares Hamlet to Mona Lisa, we may also close our discussion with a quotation from Eliot : "About anyone so great as Shakespeare, it is probable that we can never be right; and if we can never be right, it is better that we should from time to time change our way of being wrong. Whether truth ultimately prevails is doubtful and has never been proved; but it is certain that nothing is more effective in driving out error than a new error."[20]

NOTES

1. See T.S. Eliot, "Hamlet", ***Selected Essays*** (1932; London: Faber and Faber, 1980), p. 144.
2. See T.S. Eliot. "Introduction", ***The Sacred Wood*** (1920; London: Faber and Faber, 1928), p.xiii. Eliot's declaration in 1928 was that he was a royalist in politics, an anglo-catholic in religion, and a classicist in literature.
3. See T.S. Eliot, ***The Sacred Wood*** (1920; London: Faber and Faber, 1928), pp. 98-101.
4. "Hamlet", ***Selected Essays***, p. 146.
5. See "Tradition and the Individual Talent", ***Twentieth Century Criticism: The Major Statements***, ed. William Handy and Max Westbrook (New Delhi : Light and Life Publishers, 1974), p. 31.
6. ***Selected Essays***, p. 137.
7. See Dr. Earnest Jones, ***Hamlet and Oedipus*** (New York : W.W. Norton, 1949), pp. 90-91.
8. ***What Happens in Hamlet*** , 3rd ed. (1951; Cambridge: Cambridge University Press, 1976), p. 306.

9. *Ibid.*, p. 306.
10. *Ibid.*, p. 306.
11. *The Essential Shakespeare* (Cambridge : Cambridge University Press, 1932)_, pp. 118-19.
12. "Hamlet', *Selected Essay*, p. 141.
13. See "Four Elizabethan Dramatists", *Selected Essays*, p. 114.
14. *Ibid.*, p. 112.
15. *Ibid.*, p. 111.
16. *Ibid.*, p. 111.
17. See Coleridge, *Biographia Literaria*, Ch. XIV, *The Great Critics : An Anthology of Literary Criticism*, eds. Smith and Parks (New York : W.W. Norton, 1951), p. 530.
18. See S.T. Coleridge, "Hamlet", *Selected Poetry and Prose*, ed. Stephen Potter (London : The Nonsuch Press, 1962), p. 376.
19. See "Mending Wall", *Complete Poems of Robert Frost* (New York : Holt, Rinehart and Winston, 1962) p. 47.
20. "Shakespeare and the Stoicism of Seneca", *Selected Essays*, p. 126.

THE SCHIFFS AND T.S. ELIOT : AN ASPECT OF A LITERARY FRIENDSHIP

Sumanyu Satpathy

> You do not know how much they mean to me, my friends,
> And how, how rare and strange it is to find
> In a life composed so much, so much of odds and ends,
> (For indeed I do not love it .... you knew ? you are not blind !
> How keen you are !)
> To find a friend who has these qualities,
> Who has, and gives
> Those qualities upon which friendship lives.
> How much it means that I say this to you --
> Without these friendships - life, what cauchemar !
>
> "Portrait of a Lady"

Among those who helped Eliot establish himself in literary London were a wealthy English couple : Sidney and Violet Schiff. The story is not altogether unknown, but it might prove to be of certain interest if a sketch of this relationship is provided with the help of some of the letters that were exchanged between the Eliots and the Schiffs.[*] It begins sometime during 1917-18 when Eliot two years married to his English wife was very much a literary man about town, cultivating the right kind of acquaintances : "meeting the rich, the powerful and the clever."[1] As much at ease with J.C. Squire as with the Sitwells, Eliot found antipodal literary circles at Bayswater and Garsington equally congenial.

After he met them in 1918 the Schiffs were inviting the Eliots to evening gatherings in Cambridge Square, and, for weekends, to their house in Eastbourne. The invitations, were reciprocated on equal terms, though the Eliots' flat at Crawford Mansions was in an "awful condition."[2] Whenever personal meetings became infrequent the friendship was kept up through letters. The correspondence is interesting in many ways. But, of Eliot's letters to Sidney Schiff particularly, Lyndall Gordon has this to say :

> [they] have, from the start, a rare note : open and affectionate. In relative unguardedness, these letters might be classed with those to More and Virginia Woolf, but of the three they are the most natural since Eliot has no wish to make an impression, whereas with Virginia Woolf he wanted to be amusing, and with More, to be the most serious of converts. The naturalness with Schiff came partly from the fact that both had wives who suffered from chronic illness . . . . . It was a couple relationship . . . . ."[3]

---

[*] I have consulted the Schiff papers in the London Library, only some of which have been published in the first volume of the Eliot correspondence edited by Mrs. Valerie Eliot.

"Open" and "affectionate," these letters undoubtedly are; but it is their unguardedness" that lends them their value to the literary historian or biographer.

In one of his first letters to Sidney Schiff Eliot talks of his vulnerability in English soil : "Here *I* am a outsider, and am timid of any judgements I make" (16 vii. 1919). Of course, none of his timidity is visible in the many prose pieces that he was contributing to *The Egoist* and *Athenaeum*. And, of course, his *TLS* pieces were a fine act of journalistic camouflage. Nevertheless he was willing to admit about a month later that he was " a very ill-read person" and that he "had not imagined that [Schiff was] disturbed by my heresies in the *Athenaeum*" (6 August 1919). In his epistolary conduct as indeed in his journalistic production during these years one notices a queer mixture of unqualified trust and guarded reticence : the use of which, for example, he puts Arnold's name. In his foot-note to a letter of uncertain date he wrote to Schiff : "Besides, I am using Arnold a little as a stocking horse, or as a cloak of invisibility – respectability to protect me from the elderly. I wanted him as a scarecrow with a real gun under his arm."[5]

In January 1920 Eliot who had already been asked by Harriet Weaver to collect his essays, was discussing with Schiff the project he had in mind. According to Ackroyd it was to be a "small book", with Eliot's "lecture to the Arts league of Service at its heart."[6] But, it is difficult to ascertain how serious Eliot was on this project and why he should have demanded utmost secrecy of Schiff on the subject. For, his plan for *The Sacred Wood* was almost final when he wrote in the 13 June 1919 *Athenaeum* : "It ought to be possible, we feel with conviction, to write review articles which should be worth cobbling into a book."[7]

The January 1920 letter is interesting too in the manner it echoes the sentiments of Henry James and acts as a dress-rehearsal for his subsequent public tirade in the *Monthly Chapbook*.[8] In his letter he takes over from James [who had called "Periodical Literature. . . . . a huge open mouth which has to be fed....."[9]] and says "We have in modern society a huge journalistic organism the 'Critical' or Review Press - which *must* be fed...."[10] He goes on to enlarge the theme of commercialization of letters and the growing consumerism in literary bazaar, rather melodramatically – given the context of a letter. Then, abruptly, he says : I consider a paper like *Art and Letters* a most valuable stand against it."[11] With a little more substance and venom the attack reappeared within a few weeks as "A Brief Treaties on the Criticism of Poetry" in the *Monthly Chapbook*.[12]

When *Art and Letters* perished due to lack of financial support and *Athenaeum* merged with *Nation*, the prospect of a new journal was constantly talked about among Eliot and his associates. But Eliot would not start anything without sound financial backing . Sometime in 1921 Sidney Schiff introduced him to Lady Rothermere, who was planning to run a literary paper (her husband owned the *Daily Mail*). Eliot discussed the project with cofield Thayer in July and by August he was writing to Schiff : "I have seen Mr. Broad, and have had him draw up a letter which Lady Rothermere has now returned signed." This was obviously a contract paper but instead of being happy Eliot was characteristically diffident : I confess I feel more worried than anything, and shall not get any pleasure from the paper until I have seen enough issues appear to believe it a success."[13] He fell ill and could not proceed with the projected review; he proceeded instead to Margate and then to Paris and Lausanne. Before returning to London he met Pound and Herman Hesse. During this visit both he and Vivienne kept up their correspondence with the Schiffs : "Now I am plunging into work on Lady Rothermere's review and shall be immersed in that for many weeks."[14] Eliot kept Schiff posted on such information obviously out of gratitude; and *The Criterion* got going.

One of the negative aspects of Eliot's early editorship of *The Criterion* was his clumsy handling of solicited material. Though this did not affect the overall quality of the early numbers, and though Eliot maintained his equipoise, it led to some bickering among "party" colleagues of the "Captain". Perhaps all this was inevitable for an editor who was trying to consolidate his position (as well as that of the modernist movement) with the help and backing of literary friends and patrons, while imposing rigorous editorial standards on himself. For example, writing to Schiff on 15 September 1919, he said he did not think that "prose ought to be paid at the same rate as verse" and except a handful of writers such as Joyce and Lewis he did not think very high of English prose fiction. With Joyce and Lewis he had a strong modernist bond; and persisted with Lewis even after several skirmishes with him. The same cannot be said of his attitude to Sidney Schiff who was writing under the pseudonym "Stephen Hudson". It is quite likely that he would not have published Schiff strictly on the latter's liteary merits. But given Schiff's role in the founding of *The Criterion* and his important literary connections the editor was left with no choice but to solicit pieces from "Stephen Hudson."

As Eliot was putting together the first numbers of his review "Stephen Hudson" offered him a short story : "The Thief". But, as he had written to Aldington, Eliot believed that his success depended on the success of the review, "at least from the point of view of its contents....[15]" No wonder he had already written to Schiff a month previously that he was keeping "The Thief" for the second number. He had found May sinclair's piece with its "new" technique of Freudian psychology worth including in the all–important first issue.[16] He apologetically told Schiff that "(after) the first number it will be easier fitting things in."[17] "The Thief" duly appeared in the second number.

It was easier now for Eliot to turn to Schiff to secure for *The Criterion* a piece from Marcel Proust to add to the review's European flavour. On 4 July 1922 Eliot wrote to Schiff thanking him for having written to Proust for contribution to *The Criterion*, and saying that he had himself written to Proust as suggested by Schiff. "In my letter I said that I did not know anyone but yourself who was competent to translate him into English, if he was willing to let something of his appear."[18] But, as it would soon transpire, Schiff's role in bringing great men together was somewhat jinxed and the outcome of this latest attempt was no less unfortunate than his earlier attempt to bring Joyce and Proust together.[19] Eliot had also asked Jaques Riviere of the *NRF* to get a contribution from Proust ."[20] When nothing turned up and as time for the first issue drew near, Eliot's patience was taxed : "I am of course very disappointed that no reply has yet come, but I still have hope that Proust will yealed (sic) to your persuation if anybody's."[21] He was somewhat bitter too :

> It would have been much better if I could have asked you to do this earlier. But I have not been in a position to discuss the review, and indeed have not been discussing it intimately with any one. Also I had orginally intended not to ask Proust until there was a tangible number of the reviews in existence to reassure him about the company in which he would find himself "Never contribute to the first number of a new periodical - wait to see what company you are going to keep" was his own dictum to Herbert Read[22]], it was in fact all that you told me about him after you came back from Paris, and knowing that you have come to know him so well, that made me venture to try to secure his support before the appearance of the first number.[23]

Proust himself wrote Schiff rather apologetically : "I am in deep despair at not yet having written to Mr. Eliot; the *Nouvelle Revue Franscaise* [Riviere] must ask him to forgive me."[24]. It is not immediately clear why Proust did not oblige Eliot. Failing health and approaching death could be one reason. For Proust did die shortly after that. But Eliot did not take it well. Perhaps this explains why *The Criterion* did not "regret" the death of Proust; though it took notice of the death of Marie Llyod, Sarah Bernhardt, Joseph Conrad and Katherine Mansfield. Moreover, its review of the *NRF* issue of January 1923 devoted to Marcel Proust, is more a testimony to Eliot's grouse than an expression of profound grief. But to be fair to *The Criterion* and its editor, one must mention that Eurnest Robert Curtius's essay, On the Style of Marcel Proust" appeared in *The Criterion's* April 1924 issue and served to prepare the reader for Proust's story "The Death of Albertine" in its July issue. The translation though was not Schiff's.

The Proust episode, however, did not sour the relationship between the two families. When the first issue of *The Criterion* eventually came out, the Schiffs were among the first to appreciate it wholeheartedly. The Eliots had waited with breathless anxiety for the success of both *The Criterion* and "The Waste Land", and when they heard from the Schiffs, their sigh of relief was almost audible. Vivienne wrote : "I want to thank you on my own account for showing such real and true appreciation of 'The Waste Land.' Perhaps not even you can imagine with what emotions I saw 'The Waste Land' go out into the world .... Yours is the first word that has reached us, and your letter was unexpectedly moving." She added, "I am glad too that you like *The Criterion*."[25] Eliot expresses similar sentiments in his letter but adds characteristically : "I cannot expect to find many critics so sympathetic."[26] In response to Schiff's appreciation of another *Criterion* number Eliot wrote a similar letter to him in 1923.

Yet, he continued to be cagey. Conrad Aiken reported to his correspondent Malcolm Cowley on 26 March 1923 that "Eliot is the only creature whom I should like to see more of, and Eliot keeps me at arm's length : he has an invalid wife and social preoccupations and (I suspect) ambitions which make him as wary and guarded as a european (sic)."[27] Though Eliot's letters, like his behaviour at that time, exaggerated his situation, his fears were not altogether unfounded. Some of his closest friends did not take too friendly a view of his attempts to consolidate his position in the literary world. The *Bel Espirit* issue nearly cost him his reputation and his Lloyds Bank job. He was writing confidentially to almost all his friends but was not to sure of their loyality. Aldington, as Herbert Read tells us, had developed an intense jealousy of Eliot;[28] Eliot on his part had correctly assessed Aldington's importance and influence. Years ago he had written to Sidney Schiff : "But I believe that Aldington could be a better person to acquire, and is a good prose writer too. He is more *mature* than Rodker and I expect him to become one of the few to connect (consult?). His tendency is in the right direction– he really seems to me an important person to have."[29] Eliot had his reasons for nursing such an impression of Aldington's utility; it was after all, through him that he had found his way into P.H.S. A year later Eliot could confidently write to the same correspondent : "I think Aldington and Flint say a good many silly things about verse and prose, and I am hoping for an opportunity to discuss this with Aldington."[30] Around 1921-22 the Eliot Aldington relationship got strained; though Eliot tried to project him as *The Criterion's* assistant editor and a leading contributor, he could not earn Aldington's whole-hearted support in the enterprise.

Humphrey Carpenter, in his biography of Pound, shows that Pound's response to Eliot's enthusiastic request for his full support for the venture was somewhat lukewarm. He goes even further to write that "this response was doubtless a little motivated by jealousy."[31] Another modernist associate Wyndham Lewis was plotting in October 1922 by suggesting to Sidney Schiff "that he backs a Sitwell Review to rival Eliot's *Criterion;*" and offered "to be the art editor and contribute stories and essays."[32] But Lewis himself quarrelled with the Schiffs and continued to contribute to *The Criterion* (not without frequent squabbles with the editor).

Lewis was patronized by the Schiffs in the years between 1920 and 1921. But somehow he did not like the idea of patrons competing with the patronized and he wrote *The Apes of God*, in which he gave a devastating portrayal of most of Eliot's friends including the Schiffs. The circumstances related to Lewis's troubles with the Schiffs and the actual writing of *The Apes* episodes are inextricabale. It is difficult to imagine what Eliot felt about *The Apes* when he published them; though his letters to Lewis suggest that he gleefuly accepted them. It is highly unlikely that he did not indentify the victims in the Zagreus first episode published in *The Criterion* (February 1924), as Virginia Woolf's letter to

Eliot would show:

> (W)e, that is L [eonard] and I, thought that you referred to Murry and the sneer at Murry in the *Criterion*, and never, till you wrote, connected the pseudo-Proust with Schiff. Most people will be in our condition, and this ought to exonerate us, and appease Mr. Schiff, and so, incidentally, save your bones" (11 May 1924).[33]

Eliot's position was delicate because one of the characters attacked in *The Apes of God* was "the rich Jew who acts Proust." Though many of Lewis's victims reacted sharply, the Schiffs were more tolerent; somewhat masochistic; with Violet Schiff writing to the Eliots: "... I am capable of enjoying, in a sense, an apt and severe criticism of myself ... "[34] This was in May 1924; but in December Sidney Schiff wanted Eliot to mediate between himself and Lewis "as far as [Eliot] could gather, to force or persuade [Lewis] to behave in a proper manner towards him."[35]

By January 1925 the relationship between the editor and his old patron-friend was getting sour over another contribution from Lewis,[36] though Eliot's equanimity made it difficult even for Lewis to quarrel with him. Unfortunately, all this had done enough damage to the Schiff-Eliot relationship. Before *The Apes* episode, however, Eliot had persisted with soliciting manuscripts from "Stephen Hudson":

> I have long had it in mind to ask you to do something for Volume II for *The Criterion* . But knowing how hard you have been working for the past six months and more I have purposely delayed it until a more seasonable time appeared. But now that your book [probably *Myrtle*] is finished, and before your next book has completely claimed your time I venture to remind you that we should like very soon a short sketch or story from you.[37]

Then Eliot proceeds to outline, somewhat ponderously, the kind of "sketch" he was looking for. This was soon after Eliot had shifted his *Criterian* "office" to Coben-Sanderson's and had started dictating letters to his secretary, Irene Fassett. Eliot must have found his typed letter in *The Criterion* letter-head a little too impersonal for an old friend and so added in his own hand an apologetic postscript: "This sounds very dreary when I read it over and comes from dictating to a new secretary. I could have said simply that Vol II *must* have something from you. There are only half a dozen writers of fiction, and I depend on you."[38]

This was the time when Eliot was set to print the offending Zagreus episode of *The Apes*. Could it be because he wanted to placate Schiff in advance? We will never know. "Stephen Hudson" contributed "Celeste"; Eliot thankfully accepted and published it in the April 1924 number. After Eliot consolidated his and *The Criterion's* position, around 1925, his correspondence with the Schiffs dwindled both in frequency and buoyancy, his greater involvement with *The Criterion* and Faber & Gwyer demanding more time and a different sort of group activity. Vivienne continued to write to the Schiffs but in some of her letters she made oblique remarks on her husband; as in the one in which she said that writing was not a substitute for living. Again in 1925 she tried to console Schiff against "people" who perplexed or enraged him; for he had energy where "they" had none.[39] Her favourable review of *Myrtle* appeared in *The Criterion* under her shortened pseudonym "F.M."

By 1930's Aldington had distanced himself from Eliot. Following his ill-tempered review of "The Hollow Men" in the *Sunday Referee* he had proceeded to caricature Eliot as Blessed Jeremy Cibber in his novel *Stepping Heavenward*(1931), in which Vivienne too was not spared. In a climate of shifting allegiance in cultural power politics Sidney Schiff wrote to Aldington approving of this caricature.[40] Geoffrey Faber tried unsuccessfully to prevent the publication of Aldington's book.

Though Eliot and Schiffs continued to exchange letters infrequently, and Eliot paid an obituary tribute to Sidney Schiff in the forties, as editor he no longer solicited "Hudson's" contributions. As far as *The Criterion* was concerned the Schiffs had ceased to exist after the *Myrtle* review. When the last books of "Hudson" appeared they were not reviewed in the spacious "Books of the Quarter" Section.

Eliot's inscrutable ways with his friends receive further confirmaton in his genuine acts of sympathy and understanding in later years; as when he tried to help out Pound and Lewis. With regard to Aldington too, though he was wounded enough to remember Aldington's unkindest cuts, he blamed himself for having inadvertently hurt Aldington's feelings deeply. He also acknowledged later Schiff's role in the actual setting up of *The Criterion*.[41] What exactly was his attitude towards Schiff ? Was his gradual distancing from the Schiffs the result of his growing right-wing sympathies given unambiguous expression in *After Strange Gods* : *A Primer of Modern Heresy* ? Could the story be linked to the larger question of his anti-Semitism ? Sociologists of literature need to ponder these and related questions. Pending a satisfactory judgement, this episode in literary friendship between Eliot and the Schiffs can be taken as illustrative of the diagnosis of the times made by Beatrice Webb :

> What was demoralizing... because it bred a poisonous cynicism about human relations, was the making and breaking of personal friendships according to temporary and accidental circumstances in no way connected with personal merit : gracious appreciation and insistent intimacy being succeeded, when failure according to worldly standards occurred, by harsh criticisms and cold avoidance.[42]

NOTES

1. Peter Ackroyd, *T.S. Eliot* (London : Hamish Hamilton, 1984), p. 89.
2. Ibid., p. 94
3. Lyndall Gordon, *Eliot's New Life* (NY : Farrar Straus Giroux, 1988), pp. 340-41.

4. Lyndall Gordon, *T.S. Eliot : The Early Years* (Oxford : Oxford University Press, 1977) p. 85.
5. Friday, 192.
6. Ackroyd, p 98.
7. Eliot's rev. of Robert Lynd's *Old and New Masters, Athenaeum*, 13 June 1919, pp. 456-57.
8. "A Brief Treatise on the Criticism of Poetry," *Monthly Chapbook*, Vol I, No. 9, March 1920, pp 1-10.
9. Andor Gomme, "Criticism and the Reading Public," *The New Pelican Guide to English Literature*, ed. Boris Ford, Vol. 7 (Middlesex : Penguin Books, 1983), p. 403.
10. Leter to Schiff : 12 January 1920.
11. Ibid.
12. *Chapbook*, March 1920, pp. 1-10.
13. Letter to Schiff : 25-8-1921.
14. Undated letter after his return from Europe.
15. *An Exhibition of Manuscripts and First Editions of T.S. Eliot* (Austin : Humanities Research Centre, The University of Texas, June 1961), letter dtd. 13 July 1922.
16. Eliot's interest in "psychonalytic type" of fiction notably illustrated by Miss Sinclair's "Harriet Frean" *The Dial*, September 1922, pp. 329-32).
17. Letter to Schiff : 25 June 1922.
18. Letter to Schiff : 4 July 1922.
19. Jeffrey Meyers, *Katherine Mensfield* (NY : New Directions, 1978), p. 202.
20. Mina Curtis, ed., *Letters of Marcel Proust* (NY : Random House, 1949), p. 398.
21. Letter to Schiff; 13 July 1922.
22. Herbert Read, 'T.S.E. - A Memoir" *T.S. Eliot The Man And His Work*, Allen Tate, ed. (NY : Dell Publishing Co., Inc., 1966), p. 13.
23. Letter to Schiff, 13 July 1922.
24. Curtis, ed., p. 399.
25. Letter to Schiff; 17 October 1922.
26. Ibid.
27. Letter to Malcolm Cowley in *Selected Letters of Conrad Aiken*, ed. Joseph Killonin (New Haven and London : Yak University Press, 1978). p. 75.
28. *T.S. Eliot,* ed. Tate, p. 17.
29. Letter to Schiff, dated 16 July 1919.
30. Letter to Schiff, dated 31 August 1920. For a fuller and perhaps onesided view of the Eliot-Aldington relationship see Michael Thompson; *Yeats Eliot Review,* 16, No 1. (1979), 1-5.
31. Humphrey Carpenter, *A Serious Character* (London : Faber and Faber, 1988), p. 408.
32. Jeffrey Meyers, *The Enemy : A Biography of Wyndham Lewis* (London and Henly : Routledge and Kegan Paul, 1980), p. 114.
33. *The Letters of Virginia Woolf*, ed. Nigel Nicolson and Joanna Trantmann, Vol. 3 (New York: Harcourt Brace Jovanovich, 1966), p. 108.

34. Quoted in Meyers, p. 177.

35. Ibid. p. 126.

36. "The Perfect Action," a part of *The Dithyrambic Spectator.*

37. Eliot's letter to Schiff, undated, possibly February 1926.

38. Ibid.

39. Ackroyd, *T.S. Eliot,* p. 151.

40. Schiff's letter to Aldington. Also Schiff, as Stephen Hudson contributed to *The Calendar of Modern Letters,* a sure sign of a disguntled contributor to *The Criterion.*

41. Eliot paid a tribute to the Schiffs in the *Times*, July 1962.

42. Quoted in G.H. Bantock "The Social and Intellectual Background, *New Pelican Guide*, ed. Boris Ford, Vol. 7, pp. 30-31.

112309

EXISTENTIALISM AND LORD BYRON

Nasser Maleki

Lord Byron (1788-1824) was a great satirical poet who was caught in the odd circumstances, and yet he continued to prize basic human values throughout his chequered career. He was a man of society and knew the social mores of his time through and through. Even as he shot into public and literary eminence after the publication of the first two cantos of 'The Childe Harold's Pilgrimage' in 1912, his sudden rise in fame got a catastrophic fall only after 3 years.[1] Apparently, it was owing to the failure of marital relationship with Annabella Millbanke in early 1816.

The point that is to be borne here is that Byron had a disturbed early life. With agony and pain, he often soothed his lacerated feelings about his early childhood by pondering over the words of Shakespeare : 'The gods are just, and of our pleasant vices/Make instruments to scourge us.' (King Lear - V, III). Confiding to Scott, he remarked : 'I would give all I have, all my fame, everything, to be able to speak on this subject (that of domestic happiness) as you do.'[2] There were certain objective factors, such as the death of his father when he was only three years old, his hot-tempered mother's volatile behaviour, intolerable at times to Byron, his lameness on the right leg owing to infantile paralysis and his precocity of mind, which contributed in making Byron unhappy. Nevertheless, in his collected, lonely moods, he thought of goodness and delicacy towards others through poetry, translated or his own :

> But if affection gently thrills
> The soul by purer dream present,
> The pleasing balm of mortal ills
> In love can soothe the aching breast;
> If thus thou comest in disguise,
> Fair Venus ! from thy native heaven,
> What heart unfeeling would despise
> The sweetest boon the gods have given ?

In the same way, the lines : 'Perish the fiend whose iron heart/ To fair affection's truth unknown ;'.......'Who ne'er unlocks with silver key/ The milder treasures of his souls, ...[3] Even though this excerpt is 'Translation from The Medea of Euripides', it does show the intensity of personal interest of Byron in basic human urges, like love, sympathy, fellow-feeling and other qualities of head and heart. Instinctively, Byron was a born freedom-lover; and his innate ebullience of mind did not deter him in the pursuit of carnal passions. Somehow, in a dissimulating social atmosphere of England in the Regency period, he faced a thick undercurrent of disapproval by a well-entrenched coterie of people, who envied him for his handsomeness and talents. Had he been a child of mediocre talents, he would have fallen in line with the conventional opinion of his time; but since, he had a sense of pride in his aristocratic heritage and belief in basic human impulses, he turned a rebel to English mode of life; instead, he turned to the arms of poesy for all time to come, and therein, he came out as a satirist and a rebel.

Not only did he express his views against the established order of things, he also stood by what he said. In this respect, he is a Sartrean existentialist who fights against the heavy odds, and affirms his existence without any fear or favour. Byron was free from the curse of 'self-deception'. He is like Jean Paul Sartre, the great French existentialist writer, who through the French expression, *mauvaise foi,* touches upon by far one of the most cardinal errors of modern man in remaining false to one's deep-seated urges.[4] In simple language, it means self-deception. Sartre has pointed out in his writings that since man is abandoned in this God-less world, he is in exile, both in objective and subjective sense.

When we look at the eventful life of Lord Byron in terms of existentialism we find that Byron remained in continual exile unto himself as also stranger to others by a strange concatenation of circumstances. To be exiled from within one's self and exiled from society is really an awful situation. Consequently, the hours of poetic composition provided solace to him. This is how Byron was drawn to poetry. For him, it was an existential choice to resort to versification. He wrote: 'To withdraw *myself* from *myself* (of that cursed selfishness) has ever been my sole, my entire, my sincere motive in scribbling at all.'[5] For a poet, poetry is the way to salvation and fulfilment; for, as one is in creative process, he is free, at least during that time, from the burdensome banal existence. T.S. Eliot has something similar to say : 'Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.'[6] It means that poetry is an expression of man's deeper existence. Poetry may incorporate things and ideas of the objective world; but for crystalizing the true poetic spirit, one has to banish ideas and feelings germane to conventionally motivated social existence. Byron became a great poet because he struggled to get out of the cant-ridden English society. His disapproval of the English value-system as it encroaches upon one's liberty with a sense of responsibility, was complete and total. It is on this point also, he is one with twentieth century existentialists. Sartre calls it engagement. Without it, man at his best dodders only at the periphery. He tried to adjust himself with his opponents in English society without forsaking his instinctive allegiance to basic human values but to no avail Necessarily, he had to harden himself. He expressed his feelings in this behalf to his half-sister, Augusta : 'My intercourse with the world .....(has) ....hardened my heart; it has now become as hard as a Highlander's heelpiece.'[7]

Byron does not mince words; he is honest enought to acknowledge the hardening of his feelings towards English society. In fact, he was cruel, as a defensive measure, to preserve his feelings of kindness from being exploited, misunderstood as also maligned by people hostile to him. In the context of modern society in which a large majority of people remain at cross-purposes vying with one another in stooping down to worst form of meanness to achieve their ends, it is magnificently creditable on the part of Byron to maintain an unshakable belief in the basic goodness of man. In terms of existential philosophy of life, it can be safely stated that Byron fought against the dehumanizing forces thriving on the basis of well-entrenched vested interest while maintaining humanistic ethos. His sense of magnanimity and fair-play never wavered even when he was booed and derided by powerful elements hostile to him. It got exacerbated in the wake of an abrupt end to his marriage with Annabella Millbanke in early 1816. Byron expresses his own existential agony in the midst of people who treated him as a stranger :

> There was in him a vital scorn of all :
> As if the worst has fall'n which could befall,
> He stood a *stranger* in this breathing world,
> An erring spirit from another hurl'd;
> A thing of dark imaginings, that shaped
> By choice the perils hc by chance escaped;
> But 'scaped in vain, for in their memory yet
> His mind would half exult and half regret;
> With more capacity for love than earth
> Bestows on most of mortal mould and birth.[8]

This is from his narrative tale, Lara; and by implication, it has an autobiographical ring. Byron felt exiled among his own people. It wracked him immensely; and he was saved from being completely wrecked because he had innate aristocratic pride and also because he was a poet with sharp realistic sense. It enabled him to defy hostile public opinion given to cant, hypocrisy and dissimulation.

Bertrand Russell has described Byron as 'Aristocratic Rebel'[9] and in this capacity, he is quite different to the ordinary type of rebels who have limited aims with a modicum of philosophy. Once the rebellion is successful, these rebels get into the conventional mould. But Byron's case is quite different. Born with an aristocratic pride in his destiny, he had also a metaphysical love for liberty and basic human goodness. That he did not toe the conventionally accepted literary standards and the value-system of that time he was termed as leader of 'Satanic School' to which he suitably replied to the Poet Laureate, Robert Southey, in his satirical verse, 'The Vision of Judgement'.[10] If one takes a reflective view of Byron's life and eventful literary career, one would find that the elements of satanism in his personality were the result of the heavy odds he had to wader through to exist with a sense of pride without forgetting his aristocratic heritage.

In some respect, Byron stands on the same footing as Milton who also championed the cause of freedom and self-affirmation; but since the governing circumstances were different for these two great poets, one has to concede the point that Byron could not avoid the strains of misanthropy and satanism, for he had to defend himself, come what it may. What is admirable in Byron is that he did not allow himself to be obsessed with satanism. In this respect, Bertrand

Russell's attempt to draw comparison of Byron with Nietzsche has a fruitful relevance:

> He could feel himself the equal of the greatest sinners – the peer of Manfred, of Cain, almost of Satan himself. The Calvinist, the aristocrat, and the rebel were all equally satisfied: and so was the romantic lover whose heart was broken by the loss of the only earthly being still capable of rousing in it the gentler emotions of pity and love. Byron, though he felt himself the equal of Satan, never quite ventured to put himself in the place of God. This next step in the growth of pride was taken by Nietzsche, who says : 'If there were Gods, how could I endure it to be no God ! Therefore, there are no Gods.'[11]

It means that whatever humbles one's pride has to be adjudged false. 'Nietzsche, like, Byron, and even to a greater degree, had a pious upbringing, but however, very sympathetic to Byron.'[12] Apparently, Russell quotes Nietzsche to speak admiringly of Byron, who had a deeper insight into subtle processes of life and religion :

> The tragedy is that we cannot believe the dogmas of religion and metaphysics if we have the strict methods of truth in heart and head, but on the other hand, we have become through the development of humanity so tenderly, sensitively suffering that we need the highest kind of means of salvation and consolation : whence arises the danger that man may bleed to death through the truth that he recognises. Byron expresses this in immortal lines :
>
> Sorrow is knowledge; they who know the most
> Must mourn the deepest o'er the fatal truth
> The Tree of Knowledge is not that of Life.[13]

These quoted lines of Byron are from his poetic drama, 'Manfred.'[14] Russell's contention is that the rebellious spirit of Byron took the form of, Titanic cosmic self-assertion.'[15] This is true because Byron even when driven to the wall did not lose his undying courage. Once again, to 'Manfred', where 'Man' defies 'Spirit' and says :

> Back to thy hell !
> Thou hast no power upon me, that I feel;
> Thou never shalt possess me, that I know;
> What I have done is done; I bear within
> A torture which could nothing gain from thine;
> The mind which is immortal makes itself
> Requital for its good or evil thoughts, –
> Is its own origin of ill and end –
> And its own place and time: in innate sense,
> When stripp'd of this mortality, derives
> No colour from the fleeting things without,

But is absorb's in sufferance or in joy,
Born from the knowledge of its own desert.[16]

These lines in nutshell put in perspective that Byron foreshadowed the twentieth century existentialism. Man is his own end, and there is nothing apart from him. Man's true destiny lies in his freedom. This is what Byron exemplified in his life and this is what Jean Paul Sartre has also stated in his famous writings.

REFERENCES

1. Vere Foster, *The Two Duchesses* ......(London: 1898), pp. 375-76, and Samuel Rogers, *Recollections of the Table talk of Samuel Rogers* .....Ed. by the late Rev. Alexander Dyce (New Southgate: 1887), p. 232.
2. *His Very Self and Voice : Collected Conversations of Lord Byron*, Ed. Ernest, J. Lovell Jr. (New York : Macmillan Co., 1957), p. 117.
3. *Byron Poetical Works*, Ed. Fredrick Page (London: O.U.P., 1984, p. 24.
4. *J.P. Sartre, Existentialism* and Humanism, Tr. Philip Mairet (London : Methaen & Co. Ltd., 1948), pp. 15-16.
5. *Lord Byron : Selected Letters and Journals*, Ed. L.A. Marchand (London : John Murray, 1982). p. 90.
6. *Selected Prose of T.S. Eliot,* Ed. Frank Kermode (London : Faber & Faber, 1984), p. 43.
7. *Letters and Journals of Lord Byron*, Ed. R.E. Prothero (London: John Murray, 1898), Vol. I. p. 203.
8. *Byron Poetical Works*, p. 307.
9. *Byron - A Collection of Critical Essays*, Ed. Paul West (N.J. : Prentice-Hall Inc., Englewood Cliffs, 1963), p. 151.
10. *Byron Poetical Works*, pp. 156-169.
11. *Byron–A Collection of Critical Essays*, Ed. Paul West. p. 153.
12. *Ibid.*, p. 154.
13. *Ibid.*, p. 154.
14. *Byron Poetical Works*, pp. 390-406.
15. *Byron–a Collection of Critical Essays*, p. 151.
16. *Byron Poetical Works*, p. 406.

'GOING IS KNOWING' : THEODORE ROETHKE'S CHURNING IN A SNOWDRIFT

Sunita

" ... flying like a bat deep into a narrowing tunnel."

(Theodore Roethke)

Theodore Roethke makes recurrent trips to his interior. The movement of Roethke's interior journey is cyclic. He plunges into the dark caverns of mind, faces blind alleys which lead nowhere. The interior region reached in 'The Lost Son', 'A Field Of Light', 'First Meditation' and in 'The Far Field' is based on the faith that "a common origin of strength is there : the belief that in the depths of the self lies a core of power, a source of light, a redemptive memory– although, as Roethke says in his poetry "The redeemer comes a dark way."[1]

Roethke is a traveller who goes backward for progress. In 'First Meditation' he tells how he journeys backward :

Often I think of myself as riding–
Alone, on a bus through western country.
I sit above the back wheels, where the jolts are hardest,
And we bounce and sway along toward the midnight,
The lights tilting up, skyward, as we come over a little rise,
Then down, as we roll like a boat from a wave-crest.
All journeys, I think, are the same :
The movement is forward, after a few wavers,
And for a while we are all alone,
Busy, obvious with ourselves,
The drunken soldier, the old lady with her peppermints;
And we ride, we ride, taking the curves
Somewhat closer, the trucks coming
Down from behind the last ranges,
Their black shapes breaking past;
And the air claps between us,
Blasting the frosted windows,
And I seem to go backward,
Backward in time :

(CP. p. 158)

In memory he returns to the glasshouse of his childhood to project his preconscious self into the life of plants and thereby probe the depths of his unconscious for self-definition.

Rosemary Sullivan writes about the importance of regressive journey in

Roethke's poetry :

> It is through this regression and subsequent integration of past and present that the poet recovers the attitude of mind which will allow him finally to merge with the dark and oncoming waters. This process is one of decreation. The mind trapped by its memories roves backward in search of purification until a new category of memory– almost a racial memory – is discovered.[2]

According to Karl Malkoff :

> Roethke's attempt to "trace the spiritual history of the protagonist (not 'I' personally but of all haunted and harried men,)" is probably his most original achievement; for many readers, it will remain his best. No one had previously written anything quite like the poems of *Praise To The End.* !, and it is hard to imagine anyone successfully imitating them in the future.[3]

Again, Roethke says, "Sometimes, of course, there is a regression. I believe that the spiritual man must go back in order to go forward. The way is circuitous, and sometimes lost, but invariably returned to."[4]

Roethke goes backward in order to relive his past. This backward journey is full of dangers. In 'Journey To The Interior' he tells about the dangers he has to face during the course of his backward journey :

In the long journey out of the self,
There are many detours, washed-out interrupted raw places –
Where the shale slides dangerously
And the back wheels hang almost over the edge
At the sudden veering, the moment of turning.
Better to hug close, wary of rubble and falling stones.
The arroyo cracking the road, the wind-bitten buttes, the canyons,
Creeks swollen in mid-summer from the flash-flood
    roaring into the narrow valley.
Reeds beaten flat by wind and rain,
Grey from the long winter, burnt at the base in late summer.
– or the path narrowing,
Winding upward toward the stream with its sharp stones,
The upland of alder and birchtrees,
Through the swamp alive with quicksand,
The way blocked at last by a fallen fir-tree,
The thickets darkening,
The ravines ugly.

(CP. p. 193)

Hugh B. Staples points to not only the dangers faced by Roethke in his interior journey but also to the fact that Roethke has to undergo many futile journeys, "The fourth movement 'The Far Field' again emphasizes earth images. It begins with a nightmare of futile journey."[5]

A backward journey can only be taken up on the mental level. Roethke deliberately induces mental fits to tread the dark caverns of his mind. Neal Bowers thinks that Roethke's mental fits are the source of his insights. He writes about the importance of manic-depressiveness in his poetry :

> Roethke's manic-depressiveness stands at the center of this study because it was the source of his insights. I do not believe Roethke was a poet because he was a manic-depressive, but that his manic-depressiveness helped to make him the kind of poet he was. In the final sense, Roethke's exploitation of a psychosis, which for most people would be a grave handicap, was a supreme act of courage.[6]

Sometimes Roethke begins to dream about the journeys. He feels that he is a flying bat as in 'The Far Field' :

> I dream of journeys repeatedly :
> Of flying like a bat deep into a narrowing tunnel,
> Of driving alone, without luggage, out a long peninsula,
> The road lined with snow-laden second growth,
> A fine dry snow ticking the windshield,
> Alternate snow and sleet, no on-coming traffic.
> And no lights behind, in the blurred side-mirror,
> The road changing from glazed tarface to a rubble of stone,
> Ending at last in a hopeless sand-rut,
> Where the car stalls,
> Churning in a snowdrift
> Until the headlights darken.
>
> (CP. P. 199)

In this passage his dream of journeying without luggage shows he wants to lead a carefree life but the image of a car stalling in snowdrift shows that Roethke would not be able to fulfil his dream. The following lines from Ralph J. Mills, Jr. can be of great help in understanding the nature of Reothke's interior journey, " ... while Roethke's concentration either is inward, almost untouched by public happenings or by history, or turns outward to the existence of things in nature."[7]

According to Roethke's ideology, (propounded by him in 'Genesis') everything is linked with one another as everything has one eternal source. Roethke feels that he himself is a part of the natural order. Therefore, when he plucks a patch of moss in 'Moss-Gathering', he feels he is cutting a part of his own self. He feels crest fallen after the act of desecration. The spiritual and mental shock that he receives at that time is beautifully conveyed by the image of feet. He is shown walking with unsteady steps on the "logging road":

> But something always went out of me when I dug loose those carpets
> Of green, or plunged to my elbows in the spongy yellowish moss of the marshes :
> And afterwards I always felt mean, jogging back over the logging road,
> (CP. p. 40)

In 'The Waking' the feet image assumes a special significance when Roethke says he learns "by going" :

> I wake to sleep, and take my waking slow.
> I feel my fate in what I cannot fear.
> I learn by going where I have to go ...
> Of those so close beside me, which are you ?
> God bless the Ground ! " I shall walk softly there,
> And learn by going where I have to go.
> (CP. p. 108)

For Roethke "going" is another name of action and when he wants to come out of his fancyland, he begins to see the movements of other creatures and tries to follow them. As in 'Her Time' :

> When the tide moves
> Neither forward nor back,
> And the small waves
> Begin rising whitely,
> And the quick winds
> Flick over the close whitecaps.
> And two scoters fly low,
> Their four wings beating together,
> And my salt laden hair
> Flies away from my face
> Before the almost invisible
> Spray, and the small shapes
> Of light on the far
> Cliff disappear in a last
> Glint of the sun, before
> The long surf of the storm booms
> Down on the near shore,
> When everything– birds, men, dogs –
> Runs to cover :
> I'm one to follow,
> To follow.
> (CP. p. 210)

But once he teaches his feet to go, they make him run from himself as in 'Her Becoming':

> And then I ran –
> Ran ahead of myself,
> Across a field, into a little wood.

And there I stayed until the day burned down ...
And then I ran again.
Where was I going ? where ?
What was I running from ?
To these I cried my life –
The loved fox, and the wren.

(CP. p. 166)

This running away from the self leads him to darkness where there is no hope of light. In 'The Rose' he says :

I sway outside myself
Into the darkening currents,
Into the small spillage of driftwood,
The waters swirling past the tiny headlands,
Was it here I wore a crown of birds for a moment
While on a far point of rocks
The light heightened,
And below, in a mist out of nowhere,
The first rain gathered ?

(CP. p. 202)

Roethke also parodies his fascination with "going " in "The Apparition" :

My pillow wont' tell me
Where he has gone,
The soft-footed one
Who passed by, alone.
Who took my heart, whole,
With a tilt of his eye,
And with it, my soul,
And it like to die.
I twist, and I turn,
My breath but a sigh.
Dare I grieve ? Dare I mourn ?
He walks by, He walks by.

(CP. p. 208)

In Roethke's poetry slowly "going" becomes "mental going". He begins to find greater interest in treading the mental paths rather than the ordinary paths of the world. So, when Roethke begins to open new vistas of his mind, the feet image occurs less frequently in his poetry. It comes to externalize his "mental going." In 'The Sequel' verbs connected with feet like "dancing" and "pacing" come to denote Roethke's fight with physical and spiritual desires :

I saw a body dancing in the wind,
A shape called-up out of my natural mind;

I heard a bird stir in its true confine;
A nestling sighed—I called that nestling mine;
A partridge drummed; a minnow nudged its stone;
We danced, we danced, under dancing moon;
And on the coming of the outrageous dawn,
We danced together, we danced on and on ...
Was nature kind ? The heart's core tractable ?
All waters waver, and all fires fail.
Leaves, leaves, lean forth and tell me what I am;
This single tree turns into purest flame.
I am a man, a man at intervals
Pacing a room, a room with dead-white walls;
I feel the autumn fail, —all that slow fire
Denied in me, who has denied desire.

(CP. pp. 241-242)

There are poems in Roethke's poetry that focus attention not on the mode of movement but on the way itself. In the following paragraph of 'The Long Waters' Roethke gives a minute description of a vulnerable place where he journeys to be "gathered together once more" but does not mention how he goes to that particular place :

Over the thin, feathery ripples breaking lightly against
the irregular shareline—
Feathers of the long swell, burnished, almost oily—
A single wave comes in like the neck of a great swan
Swimming slowly, its back ruffled by the light cross-winds,
To a tree lying flat, its crown half-broken.
I remember a stone breaking the eddying current,
Neither white nor red, in the dead middle way,
Where impulse no longer dictates, nor the darkening shadow.
A vulnerable place,
Surrounded by sand, broken shells, the wreckage of water.

(CP. p. 197)

The one characteristic of Roethke's description of journeys is that he mentions the time of his journeys as in 'The Long Waters' :

In time when the trout and young salmon
leap for the low-flying insects,
And the ivy-branch, cast to the ground,
puts down roots into the saw-dust,
And the pine, whole with its roots, sinks into the estuary,
Where it leans, tilted east, a perch for the osprey ...
I have come here without courting silence,
Blessed by the lips of a low wind,

> To a rich desolation of wind and water,
> To a landlocked bay, where the salt water is freshened
> By small streams running down under fallen fir trees.
>
> (CP. p. 197)

Roethke writes in his *Notebooks* of 1946 that there are four stages in the enlargement of consciousness :

1. "Awakening—to a sense of reality.
2. Purgation of the self, when it realizes its own (unprojecting) device.
3. An enhanced return to the sense of the divine order, after the Self has achieved detachment from the world.
4. Dark Night of the Soul."[8]

Roethke passes these stages one by one, taking up journeys to his interior:

In *The Lost Son And Other Poems* Roethke tries to awaken to the reality around him. The four poems 'The Lost Son', 'The Long Alley', 'A Field of Light' and 'The Shape of The Fire' manifest his awakening to the different aspects of reality. 'The Lost Son' celebrates awakening to his own self. Just as butter is extracted from milk by churning similarly by revolving his mind cyclically he awakens his true self :

> The way to the boiler was dark,
> Dark all the way,
> Over slippery cinders
> Through the long greenhouse.
>
> The roses kept breathing in the dark.
> They had many mouths to breathe with.
> My knees made little winds underneath
> Where the weeds slept.
>
> (CP. p. 57)

The result of churning is that light slowly spreads over the dark horizons of his mind :

> It was beginning winter,
> The light moved slowly over the frozen field,
> Over the dry seed-crowns,
> The beautiful surviving bones
> Swinging in the wind.
>
> Light traveled over the wide field; stayed.
> The weeds stopped swinging.

The mind moved, not alone,
Through the clear air, in the silence.

(CP. p. 58)

Karl Malkoff thinks that Roethke used his illness to awaken to the reality around him. And this is a striking fact of Roethke's life :

> Early poems treat the breakdowns from an objective point of view; they are talked about and intellectualized rather than directly experienced. In particular, Roethke says he is going to salvage what he can, and use the illness to move beyond himself, to a greater awareness of reality.[9]

Roethke attempts to realize the divine within him. He does not journey back to his childhood, he regresses to the womb of his mother. Jenijoy La Belle comments on Roethke's regressive quest :

> The protagonist's regressive quest has resulted in vaginal and womb imagery. This pit down under the roots also presents a vision of the underworld, and, in a study of archetypes, the lost son's plunge into the abyss could be compared to Aeneas' descent into Hades, Dante's journey to Hell, or even Jonah's entry into the whale's belly.[10]

'Where Knock Is Open Wide' presents sensations and thoughts of a child in a womb, "What's the time, papa-seed ? /Everything has been twice". But he can feel the divine within him when he will be a complete child :

God's somewhere else,
I said to Mamma.
The evening came
A long long time.

I'm somebody else now.
Don't tell my hands.
Have I come to always ? Not yet.
One father is enough.

May be God has a house.
But not here.

(CP. p. 74)

Karl Malkoff believes that in his regressive journey Roethke not only goes back to his birth but regresses beyond human existence, "The regressive probing of memory into the world of the collective unconscious reveals human experience beyond birth; it even probes beyond human existence, in the atavistic image of father as fish."[11]

Roethke writes in his essay 'An American Poet Introduces Himself' that his aim was to catch the movements of the mind and then to give these movements a poetic shape :

> Somewhat later, in 1945, I began a series of longer pieces which try, in their rhythms, to catch the movement of the mind itself, to trace the spiritual history of a protagonist (not "I" personally but of all haunted and harried men); to make this sequence a true and not arbitrary order which would permit many ranges of feeling, including humor.
>
> All these states of mind were to be rendered dramatically, without comment, without allusion, the action often implied or indicated in the interior monologue or dialogue between the self and its mentor, or conscience, or, sometimes, another person.[12]

A study of Roethke's poetry shows that Roethke is successful in realizing his aim. The representation of " movements of mind" has not only made his poetry unique but it has also given it a "depth" which is unsurpassable. What one finds in Roethke's work is the acute sense of identity. The presence of his own individuality presses him to withdraw from the outer world in search of renewal. But the process of interior probing turns into the process of finding the most Universal in him and thus making him move from isolation to shared love. That is why ". . . . he was neither egocentric nor narcissistic. The self in his poetry becomes a symbol, interesting to him only when it impinges on representative concerns and not otherwise."[13]

REFERENCES

1. Arnold Stein, ed., *Theodore Roethke : Essays On The Poetry*, (Seattle : University of Washington Press, 1965), p. 15.
2. Rosemary Sullivan, *Theodore Roethke : The Garden Master*, (Seattle : University of Washington Press, 1975), pp. 150-151.
3. Karl Malkoff, *Theodore Roethke : An Introduction To The Poetry*, (New York : Columbia University Press, 1966), p. 106.
4. Ralph J. Mills, Jr., ed., *On The Poet And His Craft : Selected Prose of Theodore Roethke*, (Seattle : University of Mashington Press, 1965), p. 12.
5. Hugh B. Staples, "The Rose in The Sea-Wind : A Reading of Theodore Roethke's 'North American Sequence'" *American Literature*, 36 (May 1964), p. 196.
6. Neal Bowers, *Theodore Roethke : The Journey From I To Otherwise*, (Columbia, Missouri : University of Missouri Press, 1982), p. 209.
7. Ralph J. Mills, Jr., *Theodore Roethke*, (Minneapolis : University of Minnesota Press, Pamphlets on American Writers, No. 30, 1963), p. 8.
8. Quoted by Jay Parini, *Theodore Roethke : An American Romantic* , (Amherst : University of Massachusetts Press, 1979), pp. 135-136.
9. Karl Malkoff, *Theodore Roethke : An Introduction To The Poetry*, p. 7.
10. Jenijoy La Belle, *The Echoing Wood of Theodore Roethke*, (Princeton, New Jersey : Princeton University Press, 1976), p. 91.
11. Karl Malkoff, *Theodore Roethke : An Introduction To The Poetry*, p. 73.
12. Ralph J. Mills, Jr., ed., *On The Poet And His Craft : Selected Prose of Theodore Roethk, p. 10.*
13. Rosemary Sullivan, *Theodore Roethke : The Garden Master*, (Seattle : University of Washington Press, 1975), p. 194.

LE SATL VU PAR UN FRANCAIS

Jagmohan Bains

Robert Challe est surtout connu de nos jours comme 1’ autheur du roman : *Les Illustres Fancaises* (1713). Grace a ces sept histories veritables, sa reputation de " romancier genial " est maintenant bien etablie. Le *Journal de voyage* (1721) montre son " talent de counteur " et confirme sa "maitrise du reportage" En outre, I autheur y fournit l’un des temoigages les plus interessants et les plus riches pour lepoque et cela dans un langage simple et naturel. Selon une indication donnee dans le *Journal*, Challe fit escale deux fois a Pondichery, d’sbord du 12 au 24 aout 1690 et puis du 12 au 24 janvier 1691 et nous en fournit des details piquants. Son sejour dura donc a Pondichery dans 1’ ensemble moins d ’un mois, periode reletivement trop breve pour lui permettre de s’en faire des impressions bien concretes. L important est pourtant quil ait eu le regard d’aigle porte de tous cotes pour ne rien perdre des croyances des gens quil rencontrait a Pondichery. Pendant son sejour de 24 jours il a reussi a etudier les conditions economiques et sociales des Pondicheriens.

Les femmes des Banians ou marchands, celles des Nairs ou nobles, note Challe, ont le choix de se marier, ou de rester veuves, apres la mort de leurs maris, mais les veuves des Brahmanes ne peuvent faire autrement que de se bruler avec leurs maris. Selon la tradition, celles-ci montent toutes vives sur le bucher pour se joindre a leurs maris dans la mort, mais cette mort horrible n’est pas le fait des messieurs les Brahmanes dont les femmes meurent les premieres.

L’auteur est choque par cette coutume du sati et ne va pas sans faire quelques observations qui temoignent bien de son bon sens et en meme temps de son horreur d’une tradition causant des morts insttendues. On est frappe, par exemple, de cette remarque qu’ll fait pour comparaer les femmes indiennes avec celles en Europe :

> Si on obligeait en Europe les femmes a se bruler apres la mort de leurs maris, les morts subites ne seraient pas si frequentes; & notre France n’aurait pas produt de son temps des monstres tels qu’une Constantin, une Corgibus, une Voisin, une Philibert, & une infinite d’authres dont la Chambre ardente nous a rendu justice.

La seconde fait mieux ressortir la contradiction chez les Brahmanes. L’auteur s’etonne que d’ue part, les brahmanes brulent meme les vivants ; et que, d’aure part, ils s’avisent de ne point manager ou tuer tout ce qui a de la vie.

Challe s’est interesse, ainsi qu’onvoit dans les *Illustres Francaises*, aux predictions. Mais il,n’a fait aucune a propos de la continuation de cette coutume en Inde. Toutefois, il ne serait pas sans interet de voir, en queloques lignes, avec quelle ardeur le sati se pratique encore chez nous, trois cents ans apres son passage a Pondichery.

Signalons d' abord que beaucoup a change depuis en Inde. Raja Ram Mohan Roy, reformateur renomme due 19 siecle, mena une longue lutte contre cette pratique et par consequent le culte du sati fut interdit en Inde des 1829. L'Inde est depuis plus de 40 ans une republique souveraine, laique, socialiste et democratique et entrera moins de dix ans dans le 21 siecle avec beaucoup de progres dans presque tous les domaines.

Quoiqu'une mort par an resultant du satl ait ete recensee depuis 1947, annee de l'independance de l'Inde, le recent et horrible meurtre, sous forme de satl de Roop Kanwar, belle et jeune vouve, a attrie l'attention du grand public sur ce fleau de la socicete indienne continuant depuis le moyen age, La meurtre de cette veuve de dix-huit ans eut lieu en septembre 1987 dans le village Deorala de la region Sikar du rajashtan. Le spectacle qu'on regarda au moment ou la jeune veuve etait brulee toute vive n'etait pas trop different de celui que Challe raconte dans le *Journal de voyave.*

BIBLIOGRAPHIE

1. *Journal d'un voyane fit aux Indes orientales (1690-1691) par Robert Challe*, texte publie et commente par Frederic Deloffre & Malhat Menemencioglu, Mercure de France, 1983.

2. *Ibid*, t. II, p. 17.

CHINUA ACHEBE AS A LITERARY CHRONICLER OF THE AFRICAN HISTORY

Baltej S. Brar

Africa has rich literary traditions as a part of cultural heritage, although the drama, epic and poetry all literary forms had existed in an oral form till the advent of literacy, but not the novel. As Dathorne[1] has pointed out that the novel is the only literary art form that has been totally imported and imposed over the indigenous tradition. This is because African literature has its roots in performance and is a part of community life and associated with ceremonial, festive and social occasions. But we can not say that the narrative art as such is strange to Africa. It is found in traditional oral story telling and epic sagas involving ancestors, gods and hunters.

On the advent of literacy, the art is encapsulated, and that is called African novel. The modern African fiction written in English has been created out of the interaction between indigenous forms of oral story telling and the European literature culture represented by the European novel.

African novelists have found in the art of novel writing a fit and useful medium to portray their world -view, life and culture to bring their oral tradition to a point of culmination and fruition in a universally accessible form.

Because the art of the novel writing came into being with the interaction between Africans and Europeans, that is why the earliest African English novel was written in the West African nations like Nigeria and Ghana etc., which was the area of colonial influence. Thus, the West African novel in English is a "Cultural Hybrid".

The major forerunners of this tradition are Chinua Achebe Amos, Tutuola, Cyprian Ekwensi, T.M. Aluko, Gabrial Okara and Wole Soyinka, as well as Ngugi Wa Thiong' O, Camara Laye etc. They appeared on the literary scene of Africa, when the African society was passing through a crucial phase of history, the unavoidable colonial influence on all the walks of life; shattering of traditional customs, values, conventions, culture, religious beliefs and historical identity of the natives. They were treated as the marginal society. The coloniers had only imperialistic purposes, whereas they were tried to flourish their own culture, history, ideas, beliefs to subjugate for further economic as well as social benefits. Jean Paul Sartre predicted the reality that "after a long subjugation under colonialism, they got freedom and brought about their own 'Negritude'. Africans remained slave to colonial powers, who exploited them for their own pleasures and profits. Colonialism had been the bane of Africa and its people as Sartre has observed it.

Karl Marx defines, " The rise of colonialism . . . accompanied by unparalleled barbarism and desperate outrages on the subject people. The history of relations of treachery, bribary, massacre and meanness."[2]

Thus, African writers portray the class between traditional and new values, and at the same time, protest against the imposed religious and socio-economic values by the colonialism. That is why, Wole Soyinka observes, " We object to outsiders' imposition of their Europian world, and their history, their social neurosis and their value system." It is significant that African novel has come into its own at a time when the social, cultural and political situation has demanded a reassessment of the African History. All the African novelists tried to project all the aspects of African history to counter the question "that the Africans had no history." At the same time, writers in the French colonised, Africa led a movement of 'Negritude', and formed a "black aesthetics". That involved a heightened awareness of the greatness of the African past and African traditional culture. As it developed in protest against the colonial influence, it is both–anti-colonial and anti-rational. Based on emotions, rhythm and sensuousness it is opposed to rational, scientific, White culture and African art is a communal and socially functional activity.

Chinua Achebe is a conscious artist of Africa, who as a native of Africa, penetrates through the root cause of the problems of his native fellow beings. The major themes in his novels are the conflict between past and present, Africa and Europe, tribal pagan religion and Christianity, conflict between old and new socio-economic values, traditional and new order of life, political corruption and opportunism etc. But we should know the fact, that to understand the present, in a better way, it is necessary to understand the past. That is why, Achebe builds the past history of his country, people to focuss upon the present in the new historical realities/situations.

Things Fall Apart is a landmark novel in the English fiction both in its inside description of the dislocation that Colonialism wrought on the African people and culture, and also, in its bold attempt to define that past in order to help determine the future." [3] In an important and influential article, " The Novelist as a Teacher", i.e. published few years after "*Things Fall Apart*; Achebe himself declared to be a committed and dedicated artist, whose role as an African novelist at that movement in Africa's evolution was :

"To help my society regain belief in itself and put away the complexes of the years of denigration and selfabasement." Also the writer's duty is "To explore in depth the human condition. In African case, therefore, novel and history are the same– the novel is history , it is a record of the history as African's have seen and lived it." [4]

Chinua Achebe is not a voice but something more than that, who understands the function of a writer in African society. As the African society was going under a natural decline, affected by various influences of colonial past and it stuck to its religious, beliefs and rituals. Achebe presents a world that is vanishing and with a nostalgia. *Things Fall Apart*, is a story told in dismay. The novel records a sensitive phase of the history, because Achebe picks up the situations from a transitional phase of the history. At the same time, the two-thirds (2/3's) of the novel is covered by the traditional cultural rhythms of social set-up that are invaded by foreigners and are means of destroying his society's acceptance of racial and cultural inferiority.

However, in *Things Fall Apart,* Achebe takes pains to present a coherent picture of an organic society with a unique identity, a society with a collectively shared vision of life, that is reinforced by accumulation of wisdom and experience. He reverses the ethnocentric application of European standards to African, societies, which they were largely ignorant of and consequently misguided."[5]

Achebe also understands his responsibility to revive the original history of Africa as a historical–thinker, that had been maligned by the western writers who attempted to write on this continent or these nations, who were non-African. He tried to prove, the fact, that Africans have their own traditional and historical background and cultural identity. That is why, their literary existence is also, to large extent, their own and worth mentioning. As V.S. Naipaul has said, "English language is mine, but not the tradition." Thus African heroes/characters are representatives of their land, people, culture and tradition and each individual is paradigm of the society. Okonkwo in *Things Fall Apart,* is true representative of his people and society. He is a man of action and a vigorous rebel. He fights against colonial influences, and changed modes and codes of socio-historic values that are transformed from their original and traditional meaning within passage of time under the colonial influence and new-order of life dominated in the wake of science and technology. That is why, a critic comments on the Commonwealth Fiction, that, "this is about all loss - loss of identity in the historical situation and long past."

Things Fall Apart, clearly depicts the conflict between individual and society on two levels ; internal and external, that individual's own relations to his surrounding that is undergoing socio-economic change and his reactions against external influence that effect his society. These also destroy old order and create new values and meanings for each and every custom and convention.That is the real tragedy of Okonkwo, says Lloyd Brown, "Okonkwo's death dramatises the dominant impulses of his life : it is culmination of a self destructive pride, but it is also demoralizing effects of the new-order." Not only this but vanishing away of the old order and emergence of the new one i.e. is based on socio-economic profits is not tragedy of an individual but of the whole civilization (in African case).

As Margaret Lawrance says, "*Things Fall Apart*" , is so far the best novel written deeply out of the west African dilemma, the battle between the old and the new gods." And to keep their identity safe and unique Ngugi says, "African students must approach others' culture through their own and through their own languages." Also Achebe himself comments, 'There is strong need for African economy the basic object is to the claim that characters in an African novel might be authentic, because the work is universal."

Although, the whole African literature has universal concern and appeal, because it is all about human conditions in different socio-historical situations and in the chain of events in an universal order. While Achebe is going to depict the Ibo society/culture as a microcosom of African culture in general. He is also of the idea that the socio-historic relations are based on economic system of society that is now undergoing change its shape and way of functioning - that while the traditional culture, history was of feudalistic nature. The colonialism is harbinger of new system, where as it imposed its own values, codes of conduct, system of production and all this influenced the human -relationships, which are rooted in the historic conditions and their way of living, according to changed conditions.

Thus we can say, "Material-relations are rooted in production, economic relations, which are the long run of decisive important ideological relations (political, legal, moral, aesthetic and religious) take shape on the basis of material relations and translate into practice certain ideas and views, of a class or society as a whole.[6]

These values also effect the relationship between individual's or society's social being and social consciousness. Karl Marx expressed this in a maxim, "It is not the consciousness of men, that determines their existence, but it is their social existence that determines their consciousness."[7]

Achebe's major concern in his novels is the presentation of a truthful and detailed picture of Ibo-society and culture. Achebe takes on the task of revealing its various dimensions and showing that Nigerian tribal-culture also like any other culture is rich and diverse. it involves a complex interweaving of religious, ritualistic, social and economic features.

Things Fall Apart is brief and comprehensive account of the life in the village of Umuofia particularly of Okonkwo and his family, that undergone change within a passage of time.

Before the intrusion of the English/Europeans , the Ibo society was untied to share the joys and sorrows of one another. In winter cold they sit around log-fire warming up their bodies, dancing, laughing and singing.They had faith in the oracles of the Hills and the caves. They had the fear of capsicious gods, magic and of the forces of the nature.

People would come from far and near to consult Agabala. They proptiate gods before they sow the crops. They were very hospitable to the person who visits another, is offered Kola nut, which is ceremoniously broken and shared before any other matter is talked about. "As he broke the kola nut, Unoka prayed to their ancestors for life and health, and for protection against their enemies."[8]

It is obvious that social interaction involves certain conventions such as the use of a great deal of indirection in speech. Nothing is said directly. Among the Ibo the art of conversation is regarded very highly, and the proverbs are the palm oil with which words are eaten. In the same manner, Achebe describes how taking a title, possessing several wives, several barns full of yams, ability in war etc. are all marks of high social status. The announcement of meeting by the town crier and style of elders taking decisions etc. are fully described.

In his novels the greatest importance is given to the description of religious beliefs and practices, not only because these are so significant a part of community life, but also because it is these beliefs that are later to be shown as being challenged and breaking down. All is upset now in Umuofia with missionaries. They built Church on the evil forest. The evil forest had a particular meaning for the Ibo people. They consider it as evil forest and it was place imbued with their superstitions and the twin born were evil for them they left them there in an earthen pot also the 'osu' the outcasts are ostracised from the class and buried in the Evil Forest. In fact, that was earlier inhabitable but the missionaries built a Church on it and made it habitable, it loses all its symbolic appeal. At the same time missionaries succeed in destroying many taboos and symbols of the people. Further, one of the Christian converts unmasks the 'egwugwu' this is another nail driven into the coffin of the native culture. The native felt that the missionary will not survive there long. But nothing changes. This convinces the natives that there is a special power in the white man's religion.

This shakes the belief of the local people and helps in more conversion. the tact, the music, the poetry, of the missionaries broke the foundations of the faith and religion of the native. Thus religion is important factor in the constitution of society. They gave concept of Hell and Heaven in place of pagan African beliefs. To whom Christianity seemed more humane and equally secular. The whites used the weapon of logic, reason and lurements to astray them from their birth rights and beliefs. However, the impact of colonialism was quick and can be seen from the warning of an old man to the people, "An abominable from the religion has settled among you. A man can now leave his father and brothers. He can curse the gods of his fathers. I fear for you."[9]

To all this a better resistance comes from a brave person, Okonkwo who is man of action, complete to Nigerian social sense. He was deeply hurt over his son's conversion, which was a sign of cowardice for him. When a convert kills the sacred Python, Okonkwo burst out in revenge. "If a man comes into my hut and defecates on the floor, what I do ? Do I shut my eyes ? No I take a stick and break his head." But traditional society was weak, there were decisive forces, and when a missionary is murdered the entire village of Abame is exterminated in reprisal.

The fact is that the missionaries were the harbingers of the administration and colonialism. Achebe describes the inroads into the Ibo life. Mr. Brown started a school and a hospital. Thus court messangers and clerks were produced to serve the whites. Trading stores came into being. Umuofia was totally changed. A court had been built. They created the whole bureaucratic structure for their support. They made the natives prisoners, they beat them, they hanged Aneto, however, they had repressive forces one way or the other. Agony of the situation is clearly predicted by K. Marx :

> The birth of the modern industry heralded the great slaughter of the innocents. It was the direct result of the accumulation of wealth which inevitably resulted in the accumulation of misery, agony of toil, slavery, ignorance, brutality, mental degradation in the exploited people.[10]

Thus, Achebes shows how the traditional society undergone a process of disintegration and new type of historical situations. *Things Fall Apart,* suggests the real predicament that befalls Africa. The reader is not only made aware of the social practices and customs, but also made to feel that these customs were good and preserved harmony and order in the society.

Although certain traditions were of diverse nature, as polygamy : a woman would married after certain "bride price" paid by her husband, which discriminatory now-a-days, but at the same time good and positive traditions were there as maltreatment of wives is frowned upon e.g. when Okonkwo beats his second wife in week of peace, he has to pay for that. The earth is visualised as faminine, and as such, it is faminine power that controls the agricultural society of the Ibo. The violation of the sanctity of the Earth Goddess Ani, who is all source of all fertility, is the most fundamental kind of sacrilege and has an ethical and moral basic, which in turn rooted in the agricultural life of the clan. Okonkwo's downfall occurs, because of offences committed 'against the Earth' during the week of peace. Celebration of marriages collectively and the Feast of the New Yam i.e. 'King of Crops', are other aspects that show the harmony of Ibo society.

But the colonialists brought about a moral confusion and corruption in natural and traditional life of Iboes. C.V. Ravichandra points out :

> There is no moral nor are there any models for emulation . . . . The society promotes the spurious values of vain sophistication.[11]

It shows now the traditional African society moves from culture to anarchy, unity to disharmony, independence to slavery, self-respect to self-denigration under the colonial impact. For crushing the native religion, ethics, culture and socio-economic identity, the aim of the Europeans was to disintegrate their originality that was a source to bind themselves and ultimately to subjugate them for socio-economic, as well as political and ethinic purposes, to make them their own property. Although, they did something positive to Africa or at large third world nations i.e. imparting of education and make them known about modern science and technology, yet their underlying purpose was not humane and general progress of mankind, but to solidify their rule and for the betterment of their own natives, whereas the natives of Ibo were weak and unaware of the intentions of Whites that they could not resisted the new-comers. Obierka mournfully tells Okonkwo,

> Our men and our sons have joined their ranks. They have joined his religion, they help to uphold his God . . . . How can we fight when our own brothers have turned against us ? The white man is very clever, we allowed him to stay . . . he has put a knife on the things that held us together, and we have fallen apart.[12]

But to defeat these forces collective fatigue of people is must, for which, Okonkwo struggles hard to keep the natives united. *Things Fall Apart*, is his story of sacrifice at the altar of his society. He is typical Ibo, representative of their ethics, morality, socio-economic set up, and traditional society, who fights against all the injust forces, which were breaking down his society, culture and history. Through Okonkwo's death, Achebe points out the idea that "this suicide is collective suicide of Umuofia."

However, we can conclude the performance and skill Achebe showed in depicting the history of the Ibo society, in a lucid and clearer way, with a painstaking detail that it characterises the work of a social-anthropologist. He documented the social codes, traditions, conventions and customs in a very sharp and minute detail and their transformation passing through a phase of history in colonial set up that gave it the element of uniqueness and universality. Kate Turkington observes :

> "Although it is concerned with derived from a particular African way of life, it by no means function merely as some kind of literary ideological weapon or as an historico– sociological document.[13]

REFERENCES

1. O.R. Dathrone, *African Literature in Twentieth Century* (London : Heinemann, 1975), p. 21.
2. Karl Marx, *Capital,* Vol. I (Moscow : n.d.), p. 704.
3. Kate Turkington, "Chinua Achebe : Things Fall Apart. " *Studies in English Literature* (London : Edward Arnold Publishers, 1977), p. 8.
4. Chinua Achebe, "The Novelist as a Teacher, " in John Press ed., *Common-Wealth Literature* (London : Heinemann, 1965), p.
5. Kate Turkington, *op. cit.,* p. 7.
6. *A Hand Book of Philosophy*, tr. by Stepan Apresyan (Moscow : Progress Publishers, 1984), p. 76.
7. Karl Marx, *A Collection to the Critique of Politicl Economy* (Moscow : Progress Publishers, 1977), p. 21.
8. Chinua Achebe, *Things Fall Apart* (New Delhi : Arnold Heinemann, 1987), p. 6.
9. Ibid., p. 152.
10. Karl Marx, *Capital,* Vol. I, (Moscow, n.d.), p. 709.
11. C.V. Ravichandra , "A Study of Chinua Achebe's Fiction", *Commonwealth Fiction,* ed. R.K. Dhawan (New Delhi : Classical Publications House, 1988), p. 233.
12. Chinua Achebe, *Things Fall Apart,* p. 159.
13. Kate Turkington *op. cit.,* p. 9.

WOMAN IN NGUGI Wa THIONG'Os NOVELS

Charu Verma

The distinguished Kenyan writer Ngugi Wa Thiong'O, also known as James Ngugi, is best known as a novelist, though he is also a prolific playwright. The genuine contribution by African writers was recognized in literary circles after Ngugi's first novel *Weep Not, Child* was published in 1964. Then came his next two novels *The River Between* (1965) and *A Grain of Wheat* (1967). After a decade was published *Petals of Blood* (1977), *Devil on the Cross*, originally written in Gikuyu, later translated into English by the author himself was published in 1980. Ngugi is a socialist writer but his themes are varied. He writes about the anti-colonial struggles of the Mau-Mau guerillas against the British regime; about Kenya as an independent country in 1963; about peasants and workers in independent, neo-colonial Kenya. Simultaneously he also paints a vivid picture of African culture as well.

Despite the variations in theme, two features that recur in his writings are his anti-capitalistic or anti-imperialistic attitude and his anti-patriarchal attitude. Ngugi's sympathy is with the oppressed and therefore he takes sides with the oppressed and exploited, be it workers or women. He makes his stand very clear in the Preface to his play *The Trial of Dedan Kimathi* : "We cannot stand on the fence. We are either on the side of the people or on the side of imperialism . . . . we believe that good theatre is that which is on the side of the people . . . . [1] *Weep Not, Child* and *The River Between*, though relatively simple, effectively reflect the African culture focusing on various customs and rituals existing in the different tribes. The novels also sensitively record the suffering and struggle of Kenyans in a colonial land. They are exploited not only by the Britishers but also by the Blacks who have joined hands with the white rulers. The rich blacks not only make the natives work as labourers on their agricultural land,but also try to convert them to Christianity. In *A Grain of Wheat* we observe a gradual advancement of Ngugi's art. Along with the depiction of African culture, interwoven in the story is a detailed account of the freedom struggle of the Kenyans. The texture and structure of his last two novels *Petals of Blood* and *Devil on the Cross* are even thicker and more complex.

Although women characters have a significant role in Ngugi's novels yet in the first two novels the central character is a man. In *A Grain of Wheat* even though men remain central to narrative yet the woman is given a more important role to play. Even though Mumbi the chief female character remains largely marginal yet she is central to the lives of the male protagonists and to the vision of the novelist. In *Petals of Blood* one of the four major characters is a woman. Ngugi's gradual interest in making women important to the narrative culminates in *Devil on the Cross* where the protagonist is a woman. Her story provides the narrative line and she becomes the author's mouth-piece. She is the symbol of not only Kenyan Woman but of woman all over the third world countries. The direct parallel between neo-colonialism and patriarchal system is brought forth in the last two novels.

Weep Not, Child is the story of the family which is gradually effaced from the town of Kipanga. Ngotho works for Mr. Howlands. He has two wives Njeri and Nyokabi and the family's hopes are pinned on the youngest son Njoroge because he is the lucky one to get education. In school his close associate is a girl named Mwihaki. Njoroge's brother, Boro, who had at one time served the British army, joins the Mau-Mau guerillas and murders Mwihaki's father Jacobo, a stooge of the Britishers. Ngotho, to save Boro, takes the blame on himself. Mwihaki all along a source of inspiration to Njoroge, rejects him as he too is part of the family which has murdered her father. Depressed Njoroge tries to commit suicide. Finally his mother, Nyokabi consoles him and restores strength and hope in him.

Ngotho has two wives yet the family lives in harmony. Both the wives love and respect each other, love each other's children and both of them have their personal space to move about. It reveals that love and harmony are possible in a polygamous family if love, care, sharing and understanding are present and power is not the pivot. Yet here too we find sometimes woman being badly treated. The man may beat the woman, or inflict sexual violence on her body to pour out his tensions, guilt or uncertainty. In Ngotho's family there was a discord on the issue of strike. Ngotho's wife has doubts about the success of the strike and the fears that failure of strike would mean starvation for the family. Ngotho himself is uncertain about his participation in the strike and its success. But all his anxiety and uncertainty he takes out on his wife in a hysterical outburst :

> I shall do whatever I like. I have never taken orders from a woman . . . . 'What if the strike fails? Don't women me ! 'he shouted hysterically. This possibility was what he feared most. She sensed this note of uncertainty and fear and seized upon it. 'What if the strike fails, tell me that ! Ngotho could bear it no longer. She was driving him mad. He slapped her on the face and raised his hand again.[2]

She is thus used as a safety valve. In a way, this is a reassurance of the right of man in partriarchy to use the woman as he wishes. Paradoxically, man also wants woman as an anchor for himself at the same time. She is a source of not only inspiration but also of courage, support and fulfilment. Njoroge looks upto women for inspiration and support. Mwihaki is a source of inspiration while his mother is the support for him. Mwihaki inspires Njoroge to study further and work hard. She not only instils confidence in him, but also helps him develop his positive qualities.

The theme of woman being complementary to man is further heightened in his next novel *The River Between*. Though Waiyaki, the man with the mission of spreading education among his country men, is at the centre, the novel prominently focusses on the courage of two sisters Muthoni and Nyambura. It reveals the tension between the two groups of people – those who are for African culture and those who are being a part of and are helping in the process of colonization and Christianisation. Muthoni and Nyambura's father is a Christian and he is reluctant to let his daughters follow the traditional laws and customs of his tribe. Muthoni defies him and runs away to get circumcised. In the process she develops infection and dies. Waiyaki is a teacher who has helped in the development of the village. He is a man greatly respected by people. He is an admirer of Muthoni and tries to help her in her last moments. He is dedicated to the cause of spreading education amongst the Africans and keeps busy in his work, yet there is a restlessness in him. One night he has a vision and in that vision he finds a female form appearing before him whom he immediately recognises as Nyambura's. Although he first becomes conscious of her body yet he is honest and sincere in his love for Nyambura. He longs for a fulfilling and meaningful relationship with her. However, they meet stealthily and that too rarely because of her being a Christian. Gossip in the village leads them to the center of judgement by the triblas where the accused are given a chance to speak and defend themselves. It is Nyambura who has the courage to declare in front of the whole tribe that she loves Waiyaki, and to face the consequences.

Women in Ngugi's earlier works are presented as embodiments of courage and fearlessness who are capable of rebellion. They are in fact better than men. They have positive qualities like courage, confidence, ability to see truth more lucidly and they are a constant inspiration to men. Muthoni could defy her father. Nyambura boldly declares her love for Waiyaki. Mwihaki finally rejects Nyoroge because of filial committments. Even in *The Trial of Dedan Kimathi*, the women have a greater role to play than the male characters. Ngugi universalises the women by referring the women characters as 'Woman' and 'Girl'. They are the courageous women who help Kimathi during his detention days. To save Kimathi, the Woman sends a gun in a loaf of bread through two children. The Boy is scared, but the Girl is daring and she pursues the Boy to carry out the plan of handing over the gun. The Boy too acknowledges the strength the 'Girl' possesses. The 'Woman' stands, up against exploitation and spreads the message all by himself. In some crucial moments she even reveals greater lucidity and wisdom than Kimathi himself.

However, in these works the portrayal of women remains partial. We do not get to see their true state in society. We see them more as heroines not as victims which they actually are not only in the pre-independence Kenya but also in post-independence Kenya where neocolonialism has even more subtle ways of exploiting them. In fact, even though the novels give us an ample idea of African society yet the protagonists lives are worked out largely on a personal level. Social pressures of various kinds are kept out. There is no focus on woman's suffering due to social pressures, which cannot be ignored. What T.N. Dhar observes : "Ngugi is concerned with the lives of individuals and their private dreams, but nearly always they are twined with public concerns . . . "[3] is more true of the later novels than these earlier novels.

It is in *A Grain of Wheat* that we first find a depiction of woman suffering in patriarchal set-up. On the one hand there is the independence struggle going on, and on the other women are selling their bodies to buy a piece of bread to quench the family's hunger. The first phase of the novel talks extensively about the independence struggle, history and politics. Here the woman is kept out of the main narrative as Gikonyo tells his mother, "Go and cook. These things are beyond women. "[4] The woman protagonist, Mumbi, however, is given a certain, defined role to play in the latter half of the novel. Woman is a slave who is supposed to perform all household chores. Unmindful of her desires and feelings she has to work from dawn to dusk. Above all, her one major duty becomes to please the man whensoever and howsoever he desires, regardless of the fact whether she is willing or not. Violence inflicted on her is not only emotional and mental but also sexual and physical. She is beaten and even thrown out of the house. For any minor mistake, that too might not be hers, she is discarded like a waste paper. She is not given a chance to explain herself. Such is the experience of Mumbi.

In a colonial set-up, there is suppression of both men and women, but women, are double sufferers; because they are suffering not only due to capitalist oppression but also at the hands of their own men. Gikonyo, Mumbi's husband does not give her a chance to explain as to how the child was conceived by Mumbi during his detention days. Only if he had heard of her distressing story and tried to understand the suffering and humiliation that she underwent, he might have respected her. Gikonyo, instead," . . hurried to vent his anger on Mumbi . . . He would thrash Mumbi until she cried for mercy. " She is repeatedly called a"whore" and " a woman who sleeps with different men every day" (p. 146). After numerous insults Mumbi leaves the house to return to her parents, but is not welcome there All men – whether a father, or a brother or a husband – feel they have a moral and legal right over women and they can treat them as they wish. The attitude of Mumbi's father is very traditional and orthodox. He retorts, "The women of today surprise me. They cannot take a slap soft as a feather, or the slightest breath from a man. In our time a woman could take blow after blow from her husband without a thought of running back to her parents" (pp. 157-58). But Mumbi is not the submissive one. She had been dominated in life, but refuses to be suppressed any more. In the last few lines of the novel we see a new Mumbi emerging :

> "Will you – will you come tomorrow ?" he [Gikonyo] asked, unable to hide his anxiety and fear. He knew, at once, that in future he would reckon with her feelings, her thoughts, her desires – a new Mumbi . . . she took her leave. She walked away with determined steps, sad but almost sure.
>
> p. 213

Mumbi is in fact an evidence of the basic paradox of a woman's situation. She is central to the lives of both the men – Karanja and Gikonyo – that they both love her and find the meaning of their life in getting her. Yet she is used badly by both the men. Karanja the chief homeguard, seduces her in a moment of her helplessness and dependence on him. Gikonyo, a carpenter, instead of appreciating her role in his absence discards her, inflicting all kinds of violence on her-197physical, moral, emotional, mental. Like the workers, women are central to the process of building the society and yet they are made to appear on the margins; they are considered peripheral. Mumbi amply illustrates the paradox brought out by Toril Moi : "The paradox of the position of women and the working class is that they are at one and the same time central and marginal (ized)."[5]

It is in this novel for the first time that the personal interacts with the social and political. Personal and political do not remain aloof for long. The focus shifts to the wronged woman. The woman here is a sufferer not so much of the colonial set-up as of partriarchy. Public pressures overcoming private dreams are elaborately discussed in his last two novels.

Petals of Blood deals with the theme of neo-colonialism and patriarchy very effectively. The plight of Kenyan masses after independence in 1963, is brought out very poignantly in the novel. It also reveals how the innocent, ignorant, illiterate, helpless working class is susceptible to exploitation by capitalist forces. The parallel between women and workers is emphasized by Simone de Beauvoir, " . . . woman and the worker have this in common : that they are both oppressed." [6] *In Petals of Blood* Karega's mother complains :

> . . . about her triple duties : to her child Ndinguiri; to her husband, and to her European landlord. She was expected to work on the european farms to work on her own piece of land; and to keep the house in unity, health and peace. At the same time she never saw a cent from her produce . . . She rebelled . . . He beat her in frustration.[7]

The method of workers exploitation in capitalist society is explained by Bagchi : "The theme that native workers need be paid only a 'subsistence wage' and no more, recurs frequently in the policy pronouncements of colonial administrators and business men. . . . One basic device for keeping wages low was combination among the masters . . . an agreement about the unborn inferiority of the natives was enough."[8] Woman's exploitation also takes place on similar lines.

Woman's lot in fact is worse than the worker's. Because she is not only economically weak but also because of her body she becomes more vulnerable. Wanja, one of the four central figures, is a barmaid. She is representative of a traditional woman who becomes a victim of male exploitation. She is never treated as Wanja, but as Wanja the barmaid. To be a barmaid was not what Wanja chose as a profession, but her circumstances forces her to be a prostitute. As an adolescent she is enticed by the Rich Old Man and once round bellied he refuses to accept her and the child, proclaiming that she is the Ready-to-Yield kinds. Wanja's parents attitude is very similar to Mumbi's parents. "Her father said : 'I do not want a prostitute in the house ! . . . I was lonely' ."[9] As a result , Wanja throws the child into a latrine. Apart from the agony that Wanja has to experience, a feeling of guilt gets appended to her for all her life. She is condemned to suffering for no fault of hers. Wanja's aim is to earn money because she has learnt from experience that money m akes the mare go and her motto for life is, "You eat, or you are eaten." Hence, Wanja gets pushed into whoredom. Her only desire is to bear a child once more. At Ilmorog, Abdulla, Karega, Munira, all have their eyes set on her but finally she conceives the child from Abdulla.

The theme of neo-colonialism and patriarchy is equally dominant in *Devil on the Cross*, Woman gets a significant place in *Petals of Blood* but it is finally in *Devil on the Cross* that structurally too woman is at the center. The plot revolves around Wariinga's experience from beginning to end. Wariinga is at the mercy of her uncle and aunt during the time of her parents' detention. She is sold to The Rich Old Man by her uncle. Once pregnant, she is discarded but not without all sorts of allegations of immorality hurled at her. She attempts unsuccessfully to commit suicide. Unlike Wanja she at least is fortunate to have loving parents. Hence she leaves the child in her parents' care. Wariinga is thrown out of the job by her boss because she refuses to accept his advances, of the house by her land-owner for not accepting to pay the increased rent, and by her lover after being accused of infidelity simply because she cannot support him economically any more.

However, while attending the Devil's Feast and listening to the corrupt practices of modern agents of Devil, thieves and robbers, the neo-capitalists she has some epiphanic moments, when she suddenly realizes her inner strength and refuses to be exploited any more. By hard work she becomes a mechanical engineer and decides to get married to Gatuiria, a friend. Ironically when the wedding bells are about to ring. The Rich Old Man of Ngoroke once again surfaces in her life. He turns out to be the father of Gatuiria. Instead of feeling ashamed of what he had done to Wariinga he once again gives an open invitation to her to be his mistress. Wariinga refuses. Her inner strength is reflected in her act of assasinating the Rich Old Man. She is aware of the hardships that lie ahead of her.

Whether it is Wariinga, or Wanja or any other woman, her body becomes her undoing. Wariinga's and Wanja's stories give ample evidence of subordination, exploitation and violence done to women by men in various ways. They are exploited under the twin pressures of money and men. When power is in a few hands, misuse is certainly there. Men use women for their pleasure and convenience and then dismiss them. In a man's eye women is merely a part of property, an instrument of power, and the number of women a man has and can boast about is a sign of status for him. She is supposed to have no 'honour' or respect; it's only 'he' who has it. She is just supposed to be a puppet and plaything in his hands. Her status is reduced to being his "sugar-girl" and "be-My-Woman."

Wanja is seduced by the Rich Old Man and once she is with a child he refuses to acknowledge her. Another time, when there is a draught and famine in the village of Ilmorog, the villagers decide to go and meet their MP who is at

Nairobi and plead to him about their distressing situation. On the way, a child falls sick and this representative group of the village knocks several doors for help which is repeatedly refused. And then suddenly one of them is ready to help them. Unfortunately he turns out to be Wanja's first seducer and he is ready to help them if only she would yield to him; and ironically he claims it as a right as he says he is actually her husband. Medicine is available at the cost of spreading of legs by the woman. In addition to economic exploitation there is physical, emotional and psychological torture in terms of seduction, illegitimate children and subsequent guilt gifted to her.

Wariinga too undergoes a similar experience. At school she is seduced by the Rich Old Man who makes false promises of getting married to her. Once she conceives he disowns her. Here too the woman's body becomes her undoing. "The Modern Love Bar and Lodging has became the main employment bureau for girls, and women's thighs are the tables on which contracts are signed," [10] and the hotels are a "factory for modern prostitution" (p. 223). The body of a woman is sold in the market of love like any other commodity. Her intellectual capacity has no relevance for man. For example, when Wariinga is repairing an engine the men standing around jeer at her. But it is only after she is able to set it right, what men were unable to do, that she gets recognition by men. A woman has to excel man to command respect.

Wangari , a middle aged woman's experience is not very different in *Devil on the Cross*. She has fought for Uhuru of Kenya and had been a party to the Mau-Mau guerillas. Narrating a bitter experience while looking for a job, Wangari reveals that after independence, ". . . the only job he could offer me was that of spreading my legs, that women with mature bodies were experts at the job. I felt a tear drop to the ground" (p. 42).

Wanja and Wariinga , however, were not the ones to submit themselves quietly to exploitation. Both of them find their own ways to resist the exploitation and oppression by men. They refuse to resign themselves to a male dominated society. Wariinga wants to excel men through hard work, studies and professionalism. Wanja, on the other hand, wants to rule the men through sexual intimacy because, "She was somehow sure of her power over men : She knew how they could be very weak before her body" (*P. of B* p. 56). Both of them have the fire of revenge blazing within them. By killing Kimeria (The Rich Old Man) and Gatuiria's father (The Rich Old Man) Wanja and Wariinga both get an internal satisfaction; as if they have been able to eliminate the cause of their destruction. The Rich Old Man is a symbolic representation of the rich and powerful oppressors, Wanja and Wariinga univesalise the women of not only Kenya but the world over, and particularly of the third world.

However, it is Wariinga alone who finally emerges as the new woman, Wariinga has realised her inner strength. Public pressures push her private life to the background. It is only the Devil's Feast that she realises the permutation - combination formula that women are equivalent to the masses. Similar strategies are employed to victimize the workers and women. Both of them are made to realize that there are only two worlds - the eater and the eaten, the exploiter and the exploited, the robber and the robbed, the master and the slave. Marilyn French writes, "Because capitalism is founded on the idea of private property, the oppression of women is inherent within it and necessary for its perpetuation."[11] Wariinga becomes Ngugi's mouthpiece in *Devil on the Cross :*

Wariinga : But won't the workers refuse to let their bodies be exploited like that ? Won't they refuse to be robbed of their lives ?

Voice : Why have you never prevented your own body from being exploited? p. 188

This is how an equation is built in between the workers and the capitalist, between women and men.

Not only in a colonial regime but in a neo colonial world also, the woman is a double sufferer. In *A Grain of Wheat* Kihika says, "All oppressed people have a cross to bear . . . . Everybody who takes the oath of unit to change things in Kenya is a Christ."[12] The 'Christ bearing the Cross' theme is highlighted in *Devil of the Cross*. Wariinga often dreams about .Christs' crucification and resurrection; but the resurrection ceremony takes place in the presence of devils. Devils are the capitalists, the exploiters, and Christ bearing the cross are the exploited, toiling masses and women.

From a simple description of woman's goodness and greatness in his earlier two novels, Ngugi moves on to depict her true state in society. On one side we find a sensitive and detailed description of her exploitation, agony and suffering starting from *A Grain of Wheat* through *Petals of Blood* to *Devil on the Cross*, on the other hand we find the whole system being exposed where neo-colonialism and patriarchy go hand-in-hand in keeping the woman poor, weak, helpless and oppressed. Public pressures rule the private lives of people. Women would not submit to it, if only they discover their inner strength and refuse to be exploited anymore, just as the workers may resist capitalist oppression and look for third revolutionary world, as against the two worlds of the exploiter and the exploited.

NOTES

1. Ngugi Wa Thiong'O and Micere Githae Mugo, *The Trial of Dedan Kimathi* (1976; rpt. Nairobi : Heinemann Kenya, 1989), p. viii.
2. Ngugi Wa Thiong'O, *Weep Not Child,* (1964; rpt. Nairobi : Heinemann Kenya, 1989), pp. 52-53.
3. T.N. Dhar, "Private Dreams and Public Pressures : Ngugi's *Weep Not, Child* and *The River Between," Common Wealth Fiction*, Vol. 2, Ed. R.K. Dhawan (New Delhi : Classical Publishing Co. 1988), p. 234.
4. Ngugi Wa Thiong'O, *A Grain of Wheat* (1967; rpt. Nairobi : Heinemann Kenya, 1988), p. 65.
5. Toril Moi, *Sexual/Textual Politics : Feminist Literary Theory* (1985; rpt. London : Routledge, 1989), p. 171.

6. Bebel, quoted by Simione de Beauvoir, *The Second Sex*, Trans. H.M. Parshley (1949; rpt. Harmondsworth: Penguin, 1982), p.144.

7. Ngugi Wa Thiong'O, *Petals of Blood* (1977; rpt. Nairobi : Heinemann Kenya, 1989), p. 58.

8. Amiya K. Bagchi, *The Political Economy of Under-Development* (Cambridge : Cambridge Univ. Press, 1982) p. 23.

9. Ngugi, *Petals of Blood*, p. 130.

10. Ngugi Wa Thiong'O, *Devil of the Cross*, Trans. Author (1982; rpt. Nairori : Heinemann Kenya, 1988), p. 19.

11. Marilyn French, *Beyond Power : On Women, Men & Morals* (London : Jonathan Cape, 1985), pp. 455-56.

12. Ngugi, *A Grain of Wheat*, p. 83.

"I CANNOT BE A SLAVE . . . " : THE PORTRAYAL OF THE BLACK AMERICAN EXPERIENCE IN RICHARD HILDRETH'S *ARCHY MOORE*

Madhu Joshi

"Black is beautiful ", "Black power", "Down with 'Uncle Tom'" are statements which are repeatedly heard in the twentieth century. In the light of such statements, a study of the portrayal of the Blacks and the treatment of the institution of slavery by the early nineteenth century novelists assumes added importance and significance. Indeed, the contrast between the image of the "Negro" in the nineteenth century literature and the portrayal of the "Black Citizens of America" in the late-twentieth century works in very striking and startling. Besides, a study of the literary handling of the problem of slavery and racial-discrimination shows the change that has taken place, since the nineteenth century, in the general attitude towards the Blacks. While the nineteenth century "Negro" characters are generally stereotyped stock figures, in the twentieth century the Blacks have emerged as symbols of man's universal search for identity.

However, the very first novelist who dealt with the issue of slavery, Richard Hildreth, the author of *The Slave; or Memoirs of Archy Moore*, cannot, by any standard, be held guilty of hesitation or reticence in the treatment of his major theme. Reading his book is a startling experience in itself; as one progresses through it, it becomes more and more difficult to believe that the book was actually written as early as 1836. The author's views on the equality of the races and the evils of all forms of bondage sound almost like those of the twentieth century authors. Furthermore, that is not all that the grossly underrated *Archy Moore* has to offer. There is a close relationship between *Archy Moore* and Harriet Beecher Stowe's *Uncle Tom's Cabin*. Initially, the former was published anonymously and generally ignored by critics and readers alike. After the success of Mrs. Stowe's polemic, Hildreth renamed his novel *The White Slave*, enlarged and published it a new in 1852, although it was only in 1855 that he gave the novel his name. However, the novel is not merely a " poor-relation" of *Uncle Tom's Cabin*. Although *Archy Moore* lacks the sweep and popularity of *Uncle Tom's Cabin*, it is nevertheless, a surprisingly candid and realistic account of slave life in the South. Therefore, it has immense worth as a literary work as well as social document.

Archy Moore was a trend-setter for numerous novels, (none of which could quite capture its magic) which had light-skinned mulattoes as their chief characters. Revolving around the life of its mulatto hero Archy Moore, the slave-son of his aristocratic Virginia master Colonel Moore, the novel realistically and forthrightly presents the representative vicissitudes in the life of its self-respecting protagonist. In a skilfully down-to-earth manner, the author discusses the stock cruelties as well as the sexual perversions and abuses which dog the slave at every step. Through the sufferings of the hero and the trials undergone by those slaves with whom he comes in contact, the author paints a realistic and surprisingly unprejudiced picture of slave-life in the American South. Furthermore, reminds Sterling A. Brown, "Certain characters of Archy Moore– the white slave, the octoroon slave, the insurrectionist, the unfeeling Yankee overseer, and the lustful planter – are to reappear in later novels." [1] Thus, it would not be inappropriate to say that with *Archy Moore*, Hildreth blazed a trail along which many authors have since followed, often more successfully and popularly. It is, indeed, unfortunate that *Archy Moore*, which was a pattern-maker in more ways than one, has rarely received the critical acclaim and popularity which it rightly deserves.

Very decided in the utterance of his opinions, vehement, formidable and bitter in controversy, Richard Hildreth was converted to the abolitionist cause after a sojourn in the South and a stay at a Florida Plantation. This first-hand observation of the controversial institution of slavery jolted Hildreth out of his complacency and resulted in his writing the first antislavery novel, the powerful and realistic *Archy Moore*. It was when he was in Florida that he became emotionally committed to the issues of abolition and racial equality and decided to take up cudgels on behalf of the slaves in order to alert the nation to the evils and abuses of the system of slavery. Brushing aside the idea of writing an erudite and clinically detached polemic Hildreth decided that "the best way appeared to be to arrange into a coherent narrative the most striking . . . incidents which had come to . . . his knowledge, adapting such an arrangement and such modification as the interest of the story might require."[2] He also decided to give his story an autobiographical form; in fact, as mentioned earlier, it was only in 1855 that Hildreth admitted to his authorship of the until-then anonymous novel.

The 1968 Gregg Press edition of *Archy Moore* presents the novel with the following words :

> Thanks to Hildreth's slow, careful, coldly objective approach to his subject matter, *The Slave*, i.e. *Archy Moore* transcends the usual work of pro-Negro propaganda. The horrors of servitude are described with clinical detachment, with the eye of the historian-novelist who can sympathize with the agony of his literary creations, avoiding over-involvement with the material, which spoils so many expose novels. He allows the octoroon hero to tell of his adventures and sufferings as though he were being interviewed by a reporter.[3]

Dispassionately and unflinchingly, Hildreth set out to tell a tale of untold horrors and unmitigated sufferings. He apparently felt that this touch of unadulterated authenticity and the direct confrontation with the stark cruelties of slavery, as narrated by an actual victim of the system, would establish an instantaneous rapport with the reader. In this provocative manner he sought to enhance the emotional involvement with and sympathy for the plight of the enslaved Blacks. He forewarns his readers about the emotional shock that they are in for when he forcefully begins his novel.

"I CANNOT BE A SLAVE. . ." : THE PORTRAYAL OF THE BLACK AMERICAN EXPERIENCE IN RICHARD HILDRETH'S *ARCHY MOORE*

> Ye who know what evils man can inflict upon his fellow without reluctance, hesitation or regret; ye who would learn the limit of human endurance, and with what bitter anguish and indignant hate, the heart may swell and yet not burst, peruse these Memoirs ! Mine are not silken sorrows, nor sentimental sufferings; but the stern reality of actual woe, the story of which may perhaps touch even some of those who are everyday themselves the authors of misery the same that I have endured . . . . Next to the tears and exultations of the emancipated, the remorse of tyrants is the choicest offering upon the altar of Liberty. (I, p. 1-2)

It was, perhaps, this clinically scientific and unemotional approach that combined with the passionate and zealous denunciation of a cruelty unjust social institution to prompt the Russians to translate *Archy Moore* in the nineteen-fifties.

The octoroon hero of *Archy Moore* tells his tale of adventures as well as emotional, mental and physical sufferings, directly and starkly, without making any attempts to pander to the nineteenth century sentiments, prejudices or even inhibitions. We are told that Archy is the son of a Virginia war hero, Colonel Moore and his slave mistress. He is, he informs the readers, "the son of a freeman, yet born a slave . . . who, even as a child, was liable every hour and instant to oppressions the most outrageous and degradations the most humiliating" (I, p. 21). When he says that he was "hard worked, ill fed and well whipped" (I, p.38) the readers realize that he is speaking not merely for himself but for countless others who are forced to bear the yoke of slavery. Archy next talks about his meeting with Cassy, the heroine of the novel. Colonel Moore refuses the benefit of clergy to Archy and Cassy when they decide to get married because he himself has designs on Cassy. Archy marries Cassy secretly even though he realizes that she is his half-sister, since she is also a product of Colonel Moore's dalliances with his female slaves. To avoid Colonel Moore's amorous advances towards Cassy, Archy and Cassy run away, only to be recaptured when a poor white lady Gordon betrays them. As punishment for his attempts to escape, Archy is sold at an auction.

The reader is then told about Archy's life at the establishment of the benevolent despot Major Thornton. After the Major's death Archy is placed in the hands of a slave-dealing firm with, to quote Evan Brandstadter, " the not too subtly veiled appelation"[4] of Savage Brothers and Co. He is put on a boat, owned by Northerners and captained by Captain Osborne. When Archy's ship is wrecked during a storm, its human cargo is mercilessly abandoned by the crew who escape in life-boats. Archy is rescued by a passing vessel and sold to Mr. Carleton. Here Archy meets Cassy once again. The reader is informed that when Cassy had fled from Colonel Moore's incestuous advances she had fallen into the hands of two slave-kidnappers who had humiliated and ill-treated her at every turn. Her cries for help had prompted a kind-hearted Southern lady to rescue her and when she is reunited with Archy she is in this lady's service.

Archy is allowed to visit Cassy occasionally. When he becomes a father, instead of rejoicing, he plunges into an abyss of despair since he realises that "a slave can have no rights. His wife, his child, his toil, his blood, his life and every thing that gives his life a value, they are not his; he holds them all but at his master's pleasure. He can possess nothing" (II,p.49). Arguing thus, Archy reaches the logical yet hopeless conclusion that " a life which ... was an emanation from my existence, seemed destined to be only a prolongation of my misery:" (II, p. 51). In order to put an end to the child's miserable existence Archy tries to put him to sleep forever, but Cassy divines his desperate intention and quietly takes the child away from him. The author needs to make no comment on this episode, so powerfully gripping and frightening is it. Carleton soon suffers a financial reversal and Archy is, consequently, sold to a South Carolinian, never to see his wife and child again.

Archy soon reaches General Carter's plantation where he meets Thomas, one of the most memorable and modern characters of the novel. Like Harriet Beecher Stowe's Dred, Thomas is also a social rebel. He has been transformed from a God-fearing and obedient servant to an outlaw, due to the unbearably cruel treatment that has been meted out to him. Thomas and Archy start leading the plantation slaves in nocturnal acts of pilferage and vandalism. Once, when they are caught red-handed they manage to kill the cruel overseer, who had started Thomas on the path of violence by cold-bloodedly murdering his wife, before being captured. However, the angelic daughter of the innkeeper in whose establishment they had been lodged for the night frees them and they escape once again.

On Thomas's advice, Archy takes advantage of his light colour and travels to New York city, where he is, unfortunately, captured by his South Carolina master. He breaks free and boards a ship bound for Bordeaux. The ship is captured by a British privateer and Archy consents to impressment in order to fight against a county of slave-holders. In the process he gleefully slays his old enemy Captain Osborne. At the end of the novel Archy, now a well-travelled, self-educated man, returns to America in search of his wife and child. His desperate abhorrence of the institution of slavery is well brought out by the vow that he takes at the end of the novel: "I have resolved it. I will revisit America and through the length and the breadth of the land, I will search out my child. I will snatch him from the oppessor's grasp, or perish, in the attempt. Should I be recognized and seized ? I t is not in vain that I have read the history of the Romans; - I know a way to disappoint the tyrants; the guilt be on their heads : I cannot be a slave the second time" (II, p. 162-63). The last sentence effectively, conveys, as much as anything else, the full magnitude of the evils of an inherently wicked system. The author needs to add nothing to this effective, saddening and even alarming picture.

Inspite of its many admirable qualities *Archy Moore* has never been a very widely-read or acclaimed book. Jaclyn C. Palmer accuses Hildreth of racial prejudice and is of the opinion that Hildreth "was prejudiced enough to maintain than 'men born and bred in slavery are not men but children.' While this does not label the Negro as naturally childlike, it certainly suggested a character too flawed to stand up under adversity."[5] Kenneth Lynn asserts that,, along with the other antislavery novels of the 1830's and 1840's *Archy Moore* is also "too crudely executed to warrant literary consideration . . . and even though it is the first work in American literature to be concerned with the sexual irregularities of slave life, Hildreth by his literary ineptitude botched the theme he had discovered."[6] George F. Whicher points out a literary flaw in the novel when he writes that "the first-person narrator is all too clearly a New England intellectual,"[7] and not a Southern slave. Generally, most critics seem to second Kenneth B. Murdock's statement that *Archy Moore* has had popularity "which seems to have been far greater than its literary quality justified."[8]

However, a careful analysis of the book gives the lie to most of the criticism that has been levelled against it. Far from suffering from racial prejudice, Hildreth appears to be surprisingly unbiased and liberated in his attitude towards the Black slaves. Inspite of Archy's early prejudice against the salves who are not as fair as he is, he soon learns "by a bitter experience, that a slave, whether white or black, is still a slave" (I, p. 41). Even though his light skin often helps him in disguising himself, Archy, as soon as he grows up, has no false notions about his superiority. Even when he speaks of "the trace of African blood, by which her, his almost-white mother's veins were contaminated" (I, p. 8), Archy makes it clear that he does not share this view. In fact, he is quick to point out the pitfalls of such prejudice : "So ready are the slaves to imbibe all the ridiculous prejudices of their oppressors, and themselves to add new links to the chain, which deprives them of their liberty ! " (I,p.16) is Archy's lament throughout the novel.

Not once does Hildreth paint any of his slave-characters as exotic animals to be nurtured and protected, a trait which, one has to admit, Mrs. Stowe is sometimes guilty of. Nor does he treat the slaves like children who are forever docile, faithful and dependent on others. To be sure there are slaves who do little else besides drinking and obeying commands, salves who are like innocent children or slaves who seem to be satisfied so long as they can dress up stylishly. But Archy and, of course, his creator Hildreth are quick to explain their behaviour : "Men born and bred in slavery are not men but children. Their faculties are never permitted to unfold themselves" (I, p. 139). Thus, even such slaves are not considered to be innately weak and foolish . Rather they are, says Hildreth, the products and victims of the vicious system in which they are forcefully entrenched.

Moreover, it is to America that Archy returns when he has attained his freedom, in order to "snatch" (the word throws a lot of light on Hildreth's views on the solution to the problem of slavery) his wife and child from their master. He revisits America as a self-taught man, having needed no white benefactor to educate him. He is ready to go to any extremes, even to kill and be killed., in order to achieve his purpose. He believes, as does Hildreth, that the problem of slavery will have to be solved boldly and justly in America "a land boasting to be the chosen seat of liberty and equal rights, yet holding such a portion of her people in hopeless, helpless, miserable bondage" (II, p. 147). An illustration at the end of *Archy Moore* succinctly sums up the point-of-view which has been expressed by Hildreth's protagonist throughout the novel. A group of Black figures is shown kneeling at prayer, while one of them lifts up his heads and face towards the heavens. The telling inscription on the wall behind them reads EMANCIPATION. It was, indeed, emancipation, and that too in America itself, that the author visualized as the final solution to the problem of slavery.

Archy Moore cannot, by any means, be called a masterpiece as it, clearly, has many flaws,. It tends to have a one-dimensional outlook since everything is seen through the eyes of its protagonist Archy Moore. Although there are many fascinating characters in the book "they remain for the most part flat and lifeless stick figures."[9] Except for Archy More, no other character,not even the potentially-memorable Thomas, is allowed to develop as complete human beings. Although William Dean Howells considers the book to be "a powerful piece of realism" he too decries its "superficial coldness."[10]

However, inspite of its obvious shortcomings, *Archy Moore* remains a highly readable book. Thanks to Hildreth's carefully slow, yet passionately intense approach *Archy Moore* transcends the usual works of antislavery (and, for that matter, proslavery) propaganda. Throughout the novel, the readers are subjected to a heavy dose of the "reality" of slavery since Hildreth was emphatically convinced that "to keep . . . one's fellow-men in bondage is a gross, flagrant and high-handed violation of the very first and dearest principles of justice and equality" (I,p. 82). Furthermore, Hildreth apparently had no respect for New England's genteel social and literary traditions; not once does he shrink from offending the nineteenth-century readers' sensibility while depicting the depraved conditions under which the slaves had to live and work. With considerable skill and effectiveness, he dwells at great length on the sexual perversions and abuses that go arm-in-arm with the other evils of slavery. Such a discussion was a literary and social taboo during his days and this could possibly explain why the nineteenth century readers received *Archy Moore* as coldly and indifferently as they did.

Furthermore, Hildreth had no time for soft and soothing solutions such as colonization and emigration of slaves. On the contrary, at the end of the novel his hero returns to America to claim, forcefully if the need arises, what - i.e. his wife and child - is rightfully his due. This symbolizes, more than anything else, the author's contention that the problem of slavery would be solved not by shelving it in distant Africa, but by tackling it fairly and confidently in America itself. It is these qualities of *Archy Moore* that prompt one to say that it is a truly remarkable and memorable book which deserves more critical and popular attention than it has ever received. Indeed, so effective and moving is it that "after reading it . . . the sable victim of this fiendish oppression slavery as well as racial discrimination looms up to your spirit in all the awful characteristics of humanity and you can never call him or think of him as 'nigger' any more. "[11]

NOTES

1. Sterling A. Brown, *The Negro in American Fiction* (New York : Arno Press and the New York Times, 1969), p. 32.
2. Richard Hildreth, *Archy Moore, The White Slave or Memoirs of a Fugitive* (New York: Miller, Orten and Mulligan, 1855), p. viii.
3. Richard Hildreth, *The Slave or Memoirs of Archy Moore* (Upper Saddle River, N.J. : The Gregg Press, 1968), Preface. All subsequent references to *Archy Moore* will be given in the text itself.
4. Evan Brandstadter, "Uncle Tom and Archy Moore : The Antislavery Novel as Ideological Symbol," *American Quarterly*, 17, No. 1 (Sept. 973), 162.
5. Jaclyn C. Palmer, "Images of Slavery: Black and White Writers, " *Negro History Bulletin*, 41, No. 5 (Sept-Oct. 1978), 899.
6. Kenneth S. Lynn, ed., *Uncle Tom's Cabin* (Cambridge: Harvard Univ. Press, 1962,)pp vii, x, n, 2.
7. George F. Whicher, "Literature and Conflict," in *Literary History of the United States : History*, ed. R.E. Spiller (New York : Macmillan, 1963), p. 567.
8. Kenneth B. Murdock, *Dictionary of American Biography*, (1943)
9. Brandstadter, "Uncle Tom and Archy Moore," *American Quarterly*, p. 164.
10. William Dean Howells, *Literary Friends and Acquaintances* (Bloomington : Indiana Univ. Press, 1968) p. 85.
11. *Liberator*, March 31, 1837 ; Quoted in *American Quarterly*, 26, No. 2. (May 1974), 175.

FROST'S NATURE POEMS : SEARCH FOR BALANCE AND WHOLENESS

B. P. Sandilya

With the growth of Industry in America and the discovery of nature's usefulness for human comfort and welfare, the desire to control nature gained momentum. The American Dream which had traversed the concept of the Noble Savage and the ideal of the honest husbandman, now esteemed the mechanic as the embodiment of male virtue. The Puritan contempt for the world of the senses turned imperceptibly into a sense of pride in man's domination over nature. It is not difficult to find a psychological link between the Puritan repression of human nature and the progressive American's subjugation of nonhuman nature. When scientific theory, supported by concrete evidence, demolished many traditional notions, the belief in a spiritual bond running through the whole creation was no longer unquestioningly accepted. Nature could be still romanticized in a secular way, but its harsh, destructive aspects could not be glossed over any more. The strain between orthodox religion and the perception of imagination on the one hand and the claim of scientific fact on the other, which had started appearing in the late nineteenth century, reached its climax in the beginning of the twentieth century. The result was a definite loss of reverence for nature.

In spite of its outer serenity, the poetry of Robert Frost reflects this ambivalence of his times. Frost once remarked that there were broadly two concepts of man-nature relationship. This is how Lawrance Thompson reports Frost's observations :

> On one side there was "the Western idea that we must master nature, and get such a grip on it that we can make ourselves all happy and make the universe a brotherhood of unconflicting love. " In opposition to this, he said, was the Eastern belief that "nature is too much for us, and that we may as well throw ourselves on God and Christ or some savior." His own inclination, he freely admitted, was "toward Asia."[1]

But the evidence of Frost's poetic output as a whole does not bear out this avowed preference for a benign nature or Deity. His poetry does not record a homogeneous pattern of man-nature relationship. It embraces the whole gamut of feelings that arises from perceiving both the beauty and terror in nature.

As a matter of fact, many of Frost's a poems can be read as contrastive representations of different aspects of life. Pieced together, they may be thought to offer a comprehensive version of reality. On the other hand, the ideas they present may be regarded as mutually incompatible and hence inconclusive as a whole. Frost himself was of the view that man-nature relationship cannot be reduced to a single formula, – of harmony or discord. Even when man and nature are at loggerheads, there is a built-in equilibrium which rules out a complete defeat for either. Frost says in the poem *In Winter In the Woods Alone* :

> I see for Nature no defeat
> In One tree's overthrow
> Or for myself in my retreat
> For yet another blow.

Does Frost mean here that since man and nature are evenly matched, the tussle will go on for ever ? Or does he suggest that the larger man-nature relationship is not affected by such peripheral clashes ? We search in vain for a clear answer.

In *New Hampshire*, which is a sort of poetic manifesto for Frost, he states what he does not wish man-nature relationship to be like. With a mixture of banter and diatribe, he disparages equally a maudlin view of nature's kindness and a mawkish sentimentalization of its cruelties. Frost does not accept the idealistic view of nature that the universe is a living symbol of God's glory nor does he recognize "Nature, red in tooth and claw"[2] to be the only reality. We find glimpses of both the attitudes in Frost's poetry. Frost is irked both by the extravagant craze for wildness and the irrational fear of nature. For him, wisdom does not consist in knowing well where man leaves off and nature starts; it lies in discovering where and how the two meet and interact.

In poem after poem Frost presents opposite points of view with such obvious earnestness that, taken separately, each of them is likely to impress the reader as recording the poet's authentic voice. It is possible to characterize the poet as a singer of hope or a bard of despair on the basis of isolated instances. Frost is really something of both and that is why it is difficult to label and categorize him.

Frost perceives duality pervading almost all aspects of the universe— whether it is nature and art, birth and decay, knowledge and ignorance. One of Frost's recurring themes is man's resistance to the process of decay in nature. By his resolve and capacity to withstand nature's challenges, man establishes his own identity. In *Reluctance* Frost considers an acquiescenc in the drift of things as nothing "less than a treason" to the very essence of life— the will to live. *Sand Dunes* expresses vigorously man's courage in the face of nature's relentless destruction. *On a Tree Fallen Across the Road* and *Willful Homing* underline man's power to overcome natural hazards and reach his goal. To take things living down goes against the very grain of human personality, Frost seems to tell us.

Against the poems of conscious protest, one can place those in which the poet accepts sadly the world with all its shortcomings. the short lyric *Nothing Gold can Stay* records plaintively the inevitable process of decay in nature. *In Hardwood Groves* shows Frost trying to mitigate his dismay over autumnal decay by his expectation of the vernal renewal of life :

> However it is in some other world
> I know that this is the way in ours.

In *Acceptance* the poet speaks through a straggling bird scrambling into nest at the fag end of the day. There it feels securely insulated from the ominous darkness sweeping outside :

> Now let the night be dark for all of me.
> Let the night be too dark for me to see
> Into the future. Let what will be, be.

The poet stoically accepts things as they are and must become. It is only in a few poems like *Sitting by a Bush in Sunlight* and *A Prayer in Spring* that the acceptance is joyous and spiritually motivated.

The idea of death generates two kinds of reaction in Frost. In *A Leaf-Treader* Frost checks his own disposition to respond to nature's voice of death and prides himself on overcoming nature's challenge. *Come In* presents the resistance to death in a veiled manner. In *Stopping by Woods* the poet is caught between the pulls of easeful death and exacting life and casts his lot with the latter. In these poems death is envisaged through symbols and the resistance to it is not always wholehearted or complete. Sometimes Frost finds a welcome dynamism in the movement towards death. At others, he considers it a happy end to life's troubles. *Misgiving* and *The Sound of Trees* deal with the idea of death as a liberating force. Whereas in *A Leaf-Treader* the point of human superiority lies in refusing to go away, in *Misgiving* and *The Sound of Trees* it consists in the desire to go away and not to be limited by external circumstances. In *After Apple Picking* the coveted sleep is akin to death as a release from wearisome life.

Within nature itself, there is a combat between forces of life and death. Frost contrasts flowers and trees as representing tender beauty and brutal might respectively. The flowers are often at the mercy of trees or other hostile powers of nature. In *Spring Pools*, the trees push the flowers toward death by depriving them of their source of life. *The Last Mowing* underscores the extreme brevity of the flowers' life caused by the trees' in road into an abandoned meadow. In *Lodged* the wind and the rain pool their strength to batter the hapless flowers. In *Tree at My Window* even the mighty tree is at the mercy of a fierce storm.

Sometimes this tussle between the contending forces of nature stimulates human hope. In *The Onset* the poet is seized with despair as he struggles to save himself from nature's onslaught. But when he thinks of the coming spring and the renewal of life in nature, he regains the courage to face nature's challenge. *Happiness Makes Up in Height What it Lacks in Length* describes the miracle that one day's perfect weather has wrought on the poet's mind by helping him transcend predominantly adverse natural conditions. In *West-Running Brook* the wave's backward movement symbolizes man's resistance to drift.

In many poems Frost sees nature as impersonal and aloof from the human situation. *On Going Unnoticed* draws our attention to nature's vast indifference. *The Most of It* pinpoints nature's nonchalance with regard to human aspirations. Stars, whether in *Desert Places* of *Stars*, are unmoved by human fate.

On the reverse side of this stands out a poem like *Two Look at Two* glowing with a rapport between man and nature. Again in *Take Something Like a Star* the star acts as a beacon light to mankind embroiled in trivial strife. It lifts the mind from the petty interests that warp man's thinking :

> It asks of us a certain height,
> So when at times the mob is swayed
> To carry praise or blame too far,
> We may take something like a star
> To stay our minds on and be staid.

In several poems Frost projects his sombre mood on to nature and relishes, as it were, his own sorrow. While the cheerful aspect of nature appealed to him in youth, his present thoughts run into symbols matching his inner gloom. *To Earthward* expresses a sensuous delight in welcoming pain :

> Now no joy but lacks salt,
> That is not dashed with pain
> And weariness and fault;

In contrast with *Putting in the Seed* which resonates with "a wholesome passion for the earth" and *Birches* which celebrates a heavenward aspiration, To *Earthward* leads us to death's dark chamber. *Leaves Compared With Flowers* indicates the poet's preference for the rough and unattractive features of nature in consonance with his own despondence :

> Leaves and bark, leaves and bark,
> To lean against and hear in the dark,
> Petals I may have once pursued,
> Leaves are all my darker mood.

It is this variation in mood that accounts for the difference in the impact of the storm on man's mind in *Storm Fear* and *Snow*.

The varied responses to nature, from the warmly affectionate through the guardedly sceptical to the deeply disturbing are all ultimately related to the question of a knowledge of truth. Man's situation becomes precarious when his desire to know about himself and the world around his is frustrated by the elusiveness of knowledge :

> We dance round in a ring and suppose,
> But the Secret sits in the middle and knows.

Man's inability to know is underlined in *Acquainted With the Night* where the lonely wanderer discovers :

> And further still at an unearthly height
> One luminary clock against the sky
> Proclaimed the time was neither wrong nor right.

Frost dwells playfully on the ambiguity of truth in *For Once, Then, Something*. Frost is loath to accept any from of capsulated truth. In *A Star in A Stone Boat* he regards truth as a goal to be pursued individually and through hardships :

> Some may know what they seek in school and church.
> And why they seek it there; for what I search
> I must go measuring stone walls, perch on perch;

In the mythical landscape of *Directive*, truth comes as a revelation only to a person who has staked everything on it. *The Star-Splitter* vents the irrepressible curiosity of a man who is not deterred by small scruples :

> He burned his house down for the fire insurance
> And bought the telescope with what it came to.

The man was convinced that

> "The best thing that we're put here for's to see;"

The narrator of the episode however is sceptical about the value of the enterprise :

> We've looked and looked, but after all where are we ?
> Do we know any better where we are.
> And how it stands between the night tonight
> And a man with a smoky lantern chimney ?
> How different from the way it ever stood ?

Neither Out Far, Nor In Deep brings out the idea that a search for truth is always worth the trouble even though nothing concrete comes out of it.

The quest for truth does not prompt Frost to seek spiritual remedies for mundane problems. One source of hope for him lies in the possibility of good prevailing over evil or keeping the latter in perpetual check. The speaker of *On Looking Up by Chance at the Constellations* defends his trust in the benevolence of nature. The fact however that it is a 'chance' vision robs the argument of intrinsic merit. Frost maintains that the harmonious rhythm of cosmic operations confirms the beneficence of the universal order. The cause of human unhappiness must be looked for in human actions rather than in celestial bodies :

> We may as well go patiently on with our life,
> And look elsewhere than to stars and moon and sun
> For the shocks and changes we need to keep us sane.

The first two lines recall the sentiments uttered elsewhere in a different context :

> The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings.[3]

But the third line imports a new element. The shocks and changes are wholesome though unpleasant, since they have a therapeutic value in preserving our sanity. This Puritan emphasis on the usefulness of adversity seems to make a mess of the argument. On the one hand, we are told that it is erroneous to impute the administration of shocks and changes to the benevolent order of existence. On the other, these are held up as an essential and desirable part of human life. The cosmos follows its immutable laws, but these are largely unrelated to man's life. Frost gives two examples of the kind of changes that affects man directly and inevitably :

It is true the longest drouth will end in rain,
The longest peace in China will end in strife.

While the first event indicates a change for the better, the second refers to a change for the worse. Not only that; the first occurrence is obviously beyond human control, the second a likely outcome of human perversity. Since such changes are inexorable, they do not carry shocks that are believed to be necessary for our mental health. The use of the words 'reward' and 'hopes' in the concluding lines is rather ambiguous, for only a desirer of doom would like to keep a nightlong vigil,

In hopes of seeing the calm of heaven break
On his particular time and personal sight.

The last line, instead of reassuring the reader, is apt to make him jittery, for it is an ominous understatement, with the safely perilously restricted to 'to-night' :

That calm seems certainly safe to last tonight.

In spite of its apparent persuasiveness. *On Looking Up by Chance at the Constellations* fails to bring home to the reader the rightness of the universe. In fact more typically Frostian is the little poem *It Bids Pretty Fair* which sets forth a grim view of human life, precariously dependent on the sun's continuity :

The play seems out for an almost infinite run.
Don't mind a little thing like the actors fighting.
The only thing I worry about is the sun.
We'll be all right if nothing goes wrong with the
lighting.

The poem *Our Hold on the Planet* is based on the assumption that good outweighs evil in nature. Instead of the blank answer that man receives from nature in *The Most of It.*, we see nature warmly and wholeheartedly responding to man's prayer. Even when using the impersonal 'it' to refer to nature as in *'The Most of It'*. Frost endows it with the power of understanding and charity :

We asked for rain. It didn't flash and roar.
It didn't lose its temper at our demand
And blow a gale. It didn't misunderstand
And give us more than our spokesman bargained for;

Through its restrained response, nature shows itself to be neither malicious nor perverse. Its action is unquestionably benevolent :

> It gently threw us a glittering shower down.
> And when we had taken that into the roots of grain,
> It threw us another and then another still,
> Till the spongy soils again was natal wet.

The rapture of rainfall gives way to a cautious and defensive tone in the subsequent lines where he pleads for the recognition of nature's goodness. The reasoning is impeccable but its presentation lacks the emotional conviction of the preceding lines. The argument of human survival as proof of nature's benevolence is correct as far as it goes, but it does not go far enough to set at rest Frost's own doubts expressed in a large number of poems.

Sometimes Frost's dark view of the universe surfaces against the apparent intent and direction of a poem. The initial note of confidence in *Riders* asserting man's supremacy over circumstances weakens gradually through the speaker's emerging doubts. He presents man as the architect of his own destiny, controlling and mastering the elements by means of his will and intelligence :

> The surest thing there is we are riders,
> And though none too successful at it, guiders,
> Through everything presented, land and tide
> And now the very air, of what we ride.

But the euphoria disappears in the next few lines which undermine the complacence of the first stanza :

> What is this talked-of mystery of birth
> But being mounted bareback on earth ?
> We can just see the infant up astride,
> His small fist buried in the bushy hide.

This image of the child's utter helplessness does not in the least anticipate a heroic career for the adult. Birth is not only an absolutely commonplace event, it is also the beginning of the insecure journey of life. The word 'bareback' exposes the defenceless plight of the rider. The picture of the infant forlornly holding on to the horse for dear life is both hideous and pathetic. It contrasts sharply with the normal picture of a suckling burying his face in the mother's breast in perfect security and contentment. This wild charger, to top it all, is headless and can neither see nor understand :

> There is our wildest mount – a headless horse.
> But though it runs unbridled off its course,
> and all our blandishments would seem defied,
> We have ideas yet that we haven't tried.

Man can therefore no longer claim to be the guider of the world, but a rider who is swept along blindly by the force of circumstances. In vain does he try to win over arbitrary and recalcitrant nature and coax it into rational behaviour. He has perforce to follow the horse's capricious progress. In the last line of the poem, Frostian Bravado rings most unconvincing because it runs counter to the powerful central image of man's desperate situation on earth.

The above three poems, in spite of their surface optimism do not counter the general impression of sadness created by Frost's poetry. The poems that follow demonstrate that Frost was neither incapable of nor thoroughly disinclined toward transmutation or transcendence of the world of senses.

I'll Sing You One-O begins on a mundane note. The speaker's lack of sleep and his uncertainty about the time give him a vague sense of uneasiness. The two images used in the first stanza delineate a hostile and ruthless nature. Two winds struggle furiously with each other like birds of prey :

Two winds would meet,
One down one street,
One down another,
And fight in a smother
Of dust and feather.

There is nothing sublime or ennobling about this tussle. The sleepless person now feels that the cold has checked the progress of time and with that has brought life to a grinding halt :

I could not say,
But feared the cold
Had checked the pace
Of the tower clock
By tying together
Its hands of gold
Before its face.

In the midst of what appears to be a desperate situation, the tower clock suddenly booms one. This sound, followed by the peals of other clocks, travels outwards and upwards until the stars and planets and the whole cosmos chime together in a choral symphony. The intermingling sounds create the impression of a harmonious universe :

They spoke for the clock
With whose vast wheels
Theirs interlock.
In that grave word
Uttered alone
The utmost star
Trembled and stirred , ...

Here, to use Wordsworth's prophecy of a modern poet, Frost has carried "sensation into the midst of the objects of the Science itself."[4]

Sitting By a Bush in Sunlight carries further the theme of a timeless order in nature, this time on the basis of revelation. The phrasing of the title reminds us of *Stopping by Woods on a Snowy Evening*. But the two poems explore different levels of reality. Confronted with the darkness and mystery of the woods, the poet feels attracted towards death. In the bush poem, sunlight forms the main image and it affirms the poet's faith in the glory and invincibility of the life-force. In *Stopping by Woods*, concrete, minute details compose the scene and the symbolic meaning emerges slowly and then dramatically. In *Sitting By a Bush* the poet uses the bare outlines of a situation to reach imaginatively for the great saga of human evolution :

> When I spread out my hand here today,
> I catch no more than a ray
> To feel of between thumb and fingers;
> No lasting effect of it lingers.

The slightly negative tone of the first stanza disappears in the second. The poet says that all life till the present derives from the time when the sun transfigured the dead earth into a living one :

> There was one time and only the one
> When dust really took in the sun;
> And from that one intake of fire
> All creatures still warmly suspire.

Modern man may be occasionally sceptical about the permanent value of life, but that is due to his equating seeing with believing. God's revelation to man, like the act of creation ordained by him, continues to inspire generations in spite of the remoteness of those events. They strengthen our belief in religion and a harmonious universe wrought by God :

> God once spoke to people by name.
> The sun once imparted its flame.
> One impulse persists as our breath;
> The other persists as our faith.

This is evidently the most Emersonian of Frost's poems in affirming a transcendental outlook on life. In *All Revelation* philosophical inquiry is aided by poetic inspiration, in an effort to realize the mystique of the mind. The 'head' that appears from nowhere represents the entry of mind into the world of matter. The phrase 'Cyb'laean avenue' (from Cybele, goddess of earth) signifies both the act of childbirth and the mind's entry into experience. Here the event of birth is associated with mystery and awe, unlike in *Riders*. In the first and second stanzas, there is a groundswell of pressing and cryptic questions :

> A head thrusts in as for the view.
> But where it is it thrusts in from
> Or what it is it thrusts into

By that Cyb'laean avenue.
And what can of its coming come,

And whither it will be withdrawn,
And what take hence or leave behind,
These things the mind has pondered on
A moment and still asking gone.
Strange apparition of the mind !

Whereas in the beginning, the mind itself evokes a sense of mystery and wonder. In the third stanza, it exercises and justifies itself. The third stanza also deals with an act of incursion, in an exact, and at the same time, figurative manner :

But the impervious geode
Wa entered, and its inner crust
Of crystals with a ray cathode
At every point and facet glowed
In answer to the mental thrust.

Geode is a stone, but it also means "earth - like " and in the poem it is a microcosm of the earth itself. It is not outwardly attractive; its beauty lies in the inner structure. The mind penetrates the hard crust of the stone, and by illuminating the crystal's interior transmutes the geode into a beautiful and invaluable object. The laboratory context of the metaphor underlines the objective nature of the pursuit.

But the mind is not satisfied merely by vivifying matter; it needs a human respondent. Only through such a discovery can it fulfil itself :

Eyes seeking the response of eyes
Bring out the stars, bring out the flowers,
Thus concentrating earth and skies
So none need be afraid of size.
All revelation has been ours.

Love is transmitted through the eyes, which bring together flowers and stars. symbols of the earth's loveliness and the sky's splendour. Love so intensifies the vision of joy that the whole universe is captured in a small space, making "one little room an everywhere."[5] The last stanza echoes several lines of John donne's *The Good Morrow* :

My face in thine eye, thine in mine appeares,
and true plaine hearts doe in the faces rest,
Where we can finde two better hemispheares
Without sharpe North, without declining West ?[6]

In Frost's poem, what sets out to be an abstruse inquiry culminates in a triumph of love.

Directive is Frost's most explicit statement on the theme of man's search for wholeness and peace. It describes an imaginary journey into an isolated and deserted place which contains a brook with life-giving waters. The journey, like the pilgrimage of the Magi in Eliot's *Journey of the Magi*, is riddled with difficulties. The landscape through which the traveller must proceed, far from being comforting, can loosen one's hold on life. The way to come into one's own, the poet seems to tell us, lies through a voluntary surrender of one's normal everyday identity.

A return to primeval simplicity is the first imperative of the journey. The past can be found only by moving back into uninhabited territory. Frost emphasizes the necessity of breaking with the present :

> Back out of all this now too much for us.
> Back in a time made simple by the loss
> Of detail, burned, dissolved, and broken off
> Like graveyard marble sculpture in the weather,
> There is a house that is no more a house
> Upon a farm that is no more a farm
> And in a town that is no more a town.

Paradoxes in the last three lines stress that customary values and notions must be abandoned by a seeker of truth. The self- appointed conductor is the very reverse of the conventional guide, for he does not want to show his charge the easy way ahead. The guide, "Who only has at heart your getting lost, " is none other than the poet. The theme of loss and discovery runs throughout the poem. Each individual, in order to find himself, must initially pass through a process of loss, a little purgatory of self-abnegation. He will miss the familiar signs of a human settlement on the way and must brace himself to face the mounting desolation :

> The height of the adventure is the height
> Of country where two village cultures faded
> Into each other. Both of them are lost.

The images of loss in the beginning are supplemented by the later images of geological and cultural erosion. Through the maze of paradoxes the traveller comes to a point of no return :

> And if you're lost enough to find yourself
> By now, pull in your ladder road behind you
> And put a sign up CLOSED to all but me.

The guide has now stepped back behind the traveller, who has to rely on his own resources. The loss of self, it appears, is really the discovery of self in its bare individuality. The journey's goal is now within easy reach, and with that, the peace that passeth understanding.

> Your destination and your destiny's
> A brook that was the water of the house,

> Cold as a spring as yet so near its source.
> Too lofty and original to rage.

At the end of the journey the traveller is told about a broken drinking goblet which the poet has stowed away in the instep arch of a cedar tree.

> Under a spell so the wrong ones can't find it.

Only when a man has peeled away the crusts of his old outworn self can he earn the right to partake of the life-renewing waters of the brook :

> Here are your waters and your watering place.
> Drink and be whole again beyond confusion.

The second person that is addressed is a universal 'you' whom the ordeal chastens and purifies. *Directive* is Frost's parable of self-realization in which myth graduates into mysticism.

West-Running Brook embodies the essential Frost. Through the dialectic of fact and fantasy, reason and imagination, Frost arrives at a comprehensive view of life. Whereas *Directive* points to a moral salvation which demands some amount of renunciation of the world, *West-Running Brook* encompasses the whole of nature. It wrings a message of courage and trust out of the apparent hopelessness of human existence. The woman points out the contrary direction of the brook which, unlike the other brooks of the region, flows toward west. She fancies that the brook responds to her avowal of love both for her husband and the river by moving a wave toward them. The husband, a pragmatic person, tells her that the white wave flung backward is an image of struggle against the process of perpetual drift and decay. Without the wave, life would appear to be a ceaseless flow into nothingness :

> It seriously, sadly, runs away
> To fill the abyss's void with emptiness.

The mysterious wave symbolizing the firm resistance to flux constitutes the very essence of life. In a series of sending up metaphors Frost brings out the great evolutionary purpose which lies behind the seeming waste and death of matter :

> Our life runs down in sending up the clock.
> The brook runs down in sending up our life.
> The sun runs down in sending up the brook.
> And there is something sending up the sun.

What is true of nature is true of human life as well because

> It is this backward motion toward the source.
> Against the stream, that most we see ourselves in.
> The tribute of the current to the source.
> It is from this in nature we are from.
> It is most us.

The contrary motion can signal the whole course of human history; it can at the same time refer to each individual's attempt to come to terms with life and carve out his unique destiny on the earth.

Frost is aware of human limitations but at the same time is convinced of the need for human action. To let man's thoughts and feelings clasp reality is his answer to the inevitable question of the early twentieth century that baffled creative artists : "What to make of a diminished thing?" He creates his personal testament of life by combining the Puritan zest for action with the Romantic love of introspection. He achieves his delicate poise by combining a commitment to worldly obligations with a quest for spiritual truths. Therein lies his uniqueness as a poet of nature.

REFERENCES

1. Lawrance Thompson, ***Robert Frost : The Years of Triumph. 1915-1938*** (New York : Holt. Rinehart : Winston Inc., 1970). p. 138.
2. Alfred Tennyson, "In Memoriam A. H. H. " ***Poetical Works*** (London : Oxford Univ. Press. 1954), P. 243.
3. ***Julius Caesar***. Act I. Scene ii.
4. ***Preface to Lyrial Ballads (1802 version)***. eds. R. L. Brett and A.R. Jones (London : Methuen & Co., 1971). p. 260.
5. ***The Metaphysical Poets***. ed. Helen Gardner (Harmondsworth : Penguin Books Ltd., 1966), p. 58.
6. ibid.

GERMAN IN SWITZERLAND

Amrit Mehta

A majority of Swiss population speaks German. As per the census of 1980 the percentage of German-Speaking population of Switzerland comes to be 73.6, 20% speak French, 4.5% speak Italian and around 1% speak Rato-Romansch (The figures exclude the foreigner living in Switzerland)[1]. The Swiss take great pride in their multi-lingual existence, which they consider as their national identity. While they proudly, in the conversations, mention the fact that the four linguistic groups are living in peace with each other in their country, communication problems for a person belonging to one linguistic group in another linguistic difficult to make himself understood in Lausanne, even when he may want just a glass of beer in a restaurant. But this problem does not deter the Swiss in believing in Switzerland. The similarity with the Indian situation is quite interesting in this case, where due to a multitude of languages, communication problems keep cropping up, still it does not deter the people from believing in India. Multi-linguism holds an existential significance for the Swiss: it is an essential element of their national identity. Inspite of enormous problems arising out of multi-linguism, the Swiss have a tremendous talent for languages, as compared to people of other nationalities, more so since the Swiss enjoy the privilege of kinship with 3 great European cultures, which is also reflected in their media-consumption. The Swiss radio and television stations are always competing with the electronic media from France, Germany, Austria and Italy to gain a wider listenership or viewership . On kiosks one finds newspapers and magazines not only from Switzerland, but also from Germany, France and Italy, which enjoy a huge circulation.

The "Welsh", as the French-speaking Swiss, living in the Western cantons of the country are called, are the largest minority linguistic group, if they can be called that, but at the same time they are strong votaries of a federal Switzerland. Their greatest problem, as they understand it, is the tremendous dialect-wave in the German-Switzerland. If a Romand, that is another name for the Swiss French, has learned German in school with great zeal, his experience is that he still cannot communicate with his German-speaking country-men, who speak dialects and themselves have great difficulty in speaking High German. However, a noticeable fact is that German was the only official language of Switzerland till 1848 and the dialect-cult emerged only in the later part of the 19th century.

Fritz Schäuffle, a former commentator of the Swiss Television in a very interesting article[2] had once observed that the Swiss-German can read High German fluently, but 99.99% of them speak High German in a faulty manner. In fact, Swiss Germans consider High German to be a foreign language, which is never used by them in conversation. The Swiss German is not "Deutsch" as in Germany and Austria, but "Schwyzerdütsch". The High Germanyis for the Press to use : it is spoken on certain occasions, like in symposia, congresses or in the protestant church. Even in radio the ratio of High German to Schwyzerdütsch is

2 : 3, while in the television it is 3 :1. One of the reasons for this is also the non-availability of announcers with an impeccable German pronounciation. High German is taught in the school, but the students presume that it is not their mother-tongue, thus they keep a distance from this language and speak the language taught to them by their mothers. Even the "Schwyzerdütsch" differs from place to place. There are strong dissimilarities due to the typical mountainous topography of the country, but the Swiss German are not completely at a loss in communicating with each other. In the third programme of the Swiss German Radio, which mainly caters to young listeners, 85% of the language spoken is "Schwyzerdütsch". The enormous influence, the dialects wield in German-Switzerland, is evidenced by the fact that one of the regulations for citizenship rights for foreigners in those areas stipulates that "they must understand Schweizerdeütsch and speak in a German-Swiss dialect in a fairly good manner."[3] Still, one has to come to the conclusion that the increased use of dialects by Swiss Germans should not undermine the fact that what they speak are German dialects and not really a foreign language. As Albert Schweitzer once observed: "the German language is my mother-tongue, because the dialect which I spoke since my childhood, is a German dialect."

The High German of Switzerland too has it's own typical character, mainly due to the country's geographical situation, which kept it linguistically isolated from the German mainland; therefore many elements of old and middle High German can still be found in the language. English and French also have an enormous influence on this language. The separate political growth of Switzerland, which was basically formed to defend that part of Europe from the German Reich, called the Habsburger Dynasty or the Holy Roman Empire around the year 1300, also kept it isolated linguistically, but the Swiss-German also endeavoured consciously towards a distinct language as a symbol of their national pride.[4] The "Schwyzerdütsch" symbolized the independence of Switzerland from Hitler's Germany during the second world-war, when the Swiss Germans asserted their separate identity more and more with the increased use of their dialects.

However, as would seem natural, the Swiss German literature is in High German and the Swiss German authors have made significant contribution in the field of German literature. Gottfried Keller, who was a strong supporter of the use of High Germans, C.F Meyer, Jeremias Gotthelf are great names from the Realism Movement of the 19th century German literature. Friedrich Dürrenmatt and Max Frisch, the giants amongst the 20th century literati, belonged to Switzerland.[5]

Switzerland has also been home to many exiled German authors, who faced persecution in their own land during the Hitler-regime. The Nobel-prize-winner Hermann Hesse, the celebrated author of Siddhartha," was one of them, who spent the later years of his life in Montagnola in Switzerland, writing some of his best literary works like" Siddhartha," Narzi B and Goldmund", "Journey to the East," "The Glass Bead Game" etc. A "Swiss by conviction"[6], as he called himself, he chose even after the end of Nazierāl to stay in Switzerland and died a Swiss citizen. Another Nobel-laureate Thomas Mann also wanted to die a Swiss citizen, but he missed it by some few days, since death overtook the beareaucratic red-tape, and in Switzerland lies buried an American Thomas Mann, who ride like a colossus on the German literary scene for decades in this century. He was so much enamoured by the spirit of Switzerland that in 1954, when he returned to Switzerland from the USA, he wrote : "Whenever I thought of Europe, I really meant Switzerland: this free, small, but open-hearted, polymorphic, multi-lingual country, full of European fragrance, magnificient in it's own way. I have loved this country since the time I can remember and this has caused me a certain home-sickness, when I was in America."[7]

These were the sentiments over Switzerland of a German author, who was a US-citizen. But some of the modern Swiss German authors living in or having lived out of Switzerland have differing views on Switzerland, it's claim of a different literature and the Swiss-German's insistence on speaking dialects. Kuno Raeber, who is presently living in Munich, in a essay (Die Schweiz-Verstrickung und Widerstand)questions the validity of a Swiss German literature. He writes :[8] "For me there has never been any Swiss or Austrian or Saxon literature in the framework of world-literature, but only one German literature." But this author cannot be blamed for such a radical view, because by his own admission, he was the only one, who did not disapprove of the annexation of Austria by Germany in 1938 [9] and who still believes in the dictum of the Swiss historian "Agidius Tschudy that the German-speaking areas of Switzerland are a part of the old great Federation of Upper Germany. Naturally, he laments the enthusiastic assimilation of French language and culture by the population of German-speaking areas, notably in Bern, which many Swiss proudly refer to as a bi-lingual cosmopolitan city. But in the present circumstances the young people there are turning more and more to the use of English language, instead of learning French. The situation, again, has an Indian analogy, where in certain regions people would, strangely enough, prefer English to Hindi and even to their mother-tongue.

In contrast to German chauvanistic outbursts of Kuno Raeber, Paul Nizon, who lives in Paris since 1977, pays a tribute to the cosmopolitan spirit of Switzerland, when he admits that he has problems with the Germans and the Swiss-German literature, to which he feels no sense of belonging.[10] He feels at home in the French cultural scene, but still writes in German and remains at heart, as Beat Sterchi would describe it "Once a Swiss, always a Swiss."[11]

Kuno Raeber, the staunch votary of German nationalism has to rue one fact, when he says : "I know many people, who don't believe in God, but I have yet to meet a Swiss, who doesn't believe in Switzerland."[12]

This sense of belonging to one's roots in the earth, this unity in diversity, is similarly a feature of proud Indian ethos. The ideal image of Switzerland outside purports to contain deep-rooted democratic and federalistic traditions, exemplary political stability, tolerance for linguo-cultural minorities, humanitarian engagement, splendid alpine landscape and a cliche image of Swizerland is that of cows, chocolates, watches, cheese and banks. To this external image supervenes an ideal internal prototype of a multi-lingual Helvetia, where not only languages, but even numerous dialects could pose an existential problem to this land, but which has learned to survive politically by adopting in practice the helvetion principle of peaceful co-existence.

REFERENCES

1. Muller, Jürg : Vier-sprachiges Land mit Kommunikations-problemen in "Die Schweiz-700 Jahre danach-Pressetext", Bern 1990/91, p. 1
2. Sprachillustrierte, Heft 1/xx. Jahrgang, München, p. 9
3. Muller, Jürg : ibid, p. 4
4. ibid, p. 5
5. ibid,
6. Linsmeyer, Charles : Hermann Hesse : In Literaturszene Schweiz, Zürich, 1989, p. 100
7. Linsmeyer, Charles : Thomas Mann : In Literaturszene Schweiz, Zürich, 1989, p. 86
8. Raeber, Kuno : Die Schweiz-Verstrickung und Widerstand : in "Die Schweiz von auBen gesehen," Zürich, 1991, p. 16
9. ibid, p. 18
10. Nizon, Paul: Paris Gare de Lyon-Bern-La Chaux-de-Fonds : in "Die Schweiz von auBen gesehen," Zürich, 1991, p. 132
11. Sterchi, Beat : Meine Kleine Taschenmythologie : in "Die Schweiz von auBen gesehen", Zürich, 1991, p. 77.
12. Raeber, Kuno : ibid, p. 20.

Note : Citations and other references translated from German into English by the author of this article.

Stephen Crane : "a long logic"

M.S. Aneja

Stephen Crane perceives the world through an awareness of its contradictions, paradoxes and anomalies. He feels that there is something general, mysterious, unalterable in human life and yet he cannot substantiate the feeling that the world has a meaningful order or a coherent design. His sense of human destiny places him in an intolerable intellectual dilemma. He does not presume to try to explain the unknowable or the absolute; he works within a tangible area. Man, isolated from God and nature, lives on this earth in a sort of existential dread. Crane's commitment to an experimental, verifiable tangible reality and his secular attitude place him closer to the mainstream of Western high culture.[1] Crane thus suffered from no inner conflict as his technical development led him toward the creation of a fictional mode appropriate to the skeptical temper of the new century. Coming at the mid-point in modern American literature, Crane is "less philosophical than Melville, less existential than Hemingway, but like both he affirms a moral effort in what seems a naturalistic universe."[2]

I

We see in Crane an ambivalent awareness that nature as well as society is indifferent and destructive. Some sort of conflict is developed between the inner and outer realm, rather than both a conflict and a rapport, as John Berryman suggests a "fatal relation" : "There is a great deal of something else, which let us call menace : an abstract form of danger, the possibility of fatal intervention".[3] Only a great and ponderable terror earns the soul the privilege of facing such facts. From 'the little man' of the earliest sketches to the correspondent in "The Open Boat," Crane's characters fail to see themselves clearly in relation to their immediate surroundings or ultimately to the universe. James B. Colvert has explained the metaphor of little man in conflict with the hostile mountain and finds that it is "the master symbol of ... [Crane's] attitudes, ideas and feelings about Man, God, and the Universe."[4] 'The little man' becomes almost a symbol of man in the modern world : a non-decript person, and essentially little, yet he wishes to remain a man all the same. Crane's characters are, no doubt, hampered by social and cultural pressures but like an existentialist he acknowledges their concrete existence and endowment of personal freedom of choice, action and responsibility– modern man's intense desire for individuality in a world that permits little scope for freedom and creativity amidst maddening pressures of standardisation and conformity. Crane's core ideas include general concepts of limitations of human life and reason, the need to overcome vanity or romantic egotism and the importance of courage, truth and brotherhood. He scrupulously follows the character's perception of his surroundings, laying bare the consciousness of the individual in a dramatic action.

The reality that surrounds consciousness has a kind of indebted existence, which, in fact, tends to be as awe-inspiring as the traditional power of God.

Nature, at best, is indifferent to man : the sea is all around us always amoral, "flatly indifferent" to human life; God is cold. It is important to note that God is as remote from both man and nature. "To believe otherwise", Marston LaFrance maintains, "Crane implies, is to succumb to the usual illusion of endowing externality with moral qualities, but here the illusion is the more absurd – essentially a human act of creation – because while external nature at least has the power of an effective force upon man's physical life, God relative to both man and nature is absolutely inert both morally and physically."[5] Nature, without doubt, is a 'process'. The image of external nature's remoteness, which exactly duplicates the function of opaque wafer-like sun is "a high cold star on a winter's night" – this only is the symbolic reply to the inner turmoil, mental and physical anguish of man who desires "to confront a personification and indulge in pleas." The correspondent in "The Open Boat" finally discovers that nature is not cruel, beneficent, treacherous, or wise, but indifferent, flatly indifferent."[6] The man adrift in the open boat, at length, knows "the pathos of his situation" (*Portable*, p. 378) to be faced by an indifferent and watchful nature. In effect, Crane views nature as an amoral force regulated by the inexorable laws of necessity and instinct. However, he does not apply this belief to the human situation, though he does admit that man's capacity for moral freedom is limited by nature. Ray B. West, Jr. sums up:

> If this seems a pessimistic view of nature it is not only the logical end of Crane's concern with the subject, it is the logical end of America's concern. When Hawthorne and Melville questioned Emerson's view of nature as the benevolent image of the Over-Soul, they reveal an ambiguity in nature that begged close inspection. Stephen Crane's examination showed nature to be as unmotivated as a machine with which man had come only accidentally in contact.[7]

Crane rules out any adjustment with the life forces and thinks that man is essentially condemned to suffer, conventional certitudes being ineffectual. Incapable of winning sympathy or succour, the spectatorial indifference of the world – "nature in the wind, and nature in the vision of men" *Portable*, p. 381) – aggravates his agony. Man is, so to say, "trapped in fate, nature, society, ignorance, and the partial rule of things".[8] To sum up, in the pervasive chaos and confusion, Crane believes, the only order in the universe is that which man can himself supply – "stoic humanism"[9] : the belief that it is man's responsibility to assert moral energy in order to give a humanistic direction to what are otherwise purposeless events. Man's search for self-identity, in the face of a natural world indifferent to his fate and, within the complex context of relationships with other people, runs like "a long logic" [10] through Crane's fiction.

II

Crane's work is seldom characterized by any direct concern with contemporary scene, it presents for that reason, subtler and more abiding exploration of very basis of social life and values; and it also achieves a wider concern for the more ultimate problems of human destiny. For Crane seeks to convey not only experience but also wisdom. He could so intensify the event and hold attention to ultimate question that ordinary problems of character and society are excluded. "Are you a man",[11] we realize, casts a shadow well beyond the limits of the immediate situation, a shadow that involves the problem of human identity in its ultimate sense, with all its agonising ambiguity.

For Crane, life seems a perpetual struggle, relentless struggle, not merely against outside forces, but against "myself," " inherent indolence" and "cowardice": a long war, ceaseless and shapeless and its irreducible nature is man's mortality. Crane's perennial cry has been the individual's obligation to realize his full potential, to fight on unceasingly. "I perceived," said Crane, "that the fight was not going to be with the world but with myself", that is, against " man's own colossal impulses more strong than chains." (*Letter* p. 105). It is significant to note, when pragmatism and realism moved on lines of inner necessity toward a shared psychologism, Crane, like Henry James, substituted "psychological for ethical measurements of good and evil".[12] He adheres to a position between experience and vision : he appears to be trying to bridge the gulf between the conception of a hard reality and a vision of the meaning of life and death, as well as to search for new values, in a bid to overcome purely pragmatic or deterministic conception of reality, by a belief in some value, force or law beyond the empirical world. With Crane, however, there is no ultimate arrival at a *modus vivendi*. "The challenge to a Hemingway hero," as Max Westbrook maintains, "is to do his duty well enough, the Crane hero needs to figure out what that duty is."[13] Looking at experience of man at war, Crane rejected the traditional idealised hero in favour of a more human figure : his hero or protagonist expresses fear as he goes into combat and the fact alone, the reduction of hero, was given a solid beginning.

The thematic issues in the major fiction of Crane are principally moral, psychological and social. In *George's Mother, Maggie,* "The Blue Hotel," or *The Red Badge of Courage,* for instance, we are concerned with the moral implications of self-image while examining his or her psychological development as a human being. We may make the statement in just the opposite way : morality and psychology are not the distinct issues in any of the works of Crane but are two aspects of the same human problem. Each character examines the meaning of being human and finds that being human means that a man has burdens – the chief of which, perhaps, are the load of self and knowledge of one's mortality – and that he struggles and suffers. Death and the fact of death and responsibility are what the protagonists finally come to understand. It is social awareness raised to the level of psychology or metaphysics. This alone would save Crane from the worst risks of pure naturalism.

"There can be", says the narrator in "The Blue Hotel" , "little of dramatic import in environment. Any room can present a tragic front, any room can be comic." (*Portable,* p. 432). In Crane only man changes, not his condition. The capacity to grow and ripen in some mysterious way is bound up with the capacity to suffer and endure. We must seek out the meaning of human fate not in what becomes of us but what we become. Reality is character, there is no other reality; it assumes the question of being human inspite of social tendencies and environmental pressures that dehumanize or depersonalize the individual. Malcolm Bradbury remarks : "... most of his [Crane's] stories work with characters who embody fairly romantic ideals which are thrown into question by the environment and perhaps by the authorial tone; and the questions asked are 'realist' ones about the power of chemistry, environment and the evolving process of history and nature." 14 Experience, no doubt, is a matter of interaction of organism with its environment, an environment that is human as well as physical that includes the materials of tradition and institutions as well as local surroundings. Despite the limitations to man's freedom, he endeavours to have self-knowledge and understand human condition. Crane, the realist, seems to have found his material at the point where imaginative human freedom met conflict with an unresponsive nature – a kind of transcendence beyond the contingencies of naturalistic world. In a way, his image of life "as an unheroic battle captures in one ironic symbol both his romanticism and his naturalism – or in less literary terms, his belief, that we reveal character in violence but that human character is predominantly fallible and self-deceptive."15.

Crane seems to be committed to the idea that environment, in the broadest sense, is fate. About his first novel, *Maggie : A Girl of the Streets*, Crane said, his purpose was to show that "environment is a tremendous thing in the world and frequently shapes lives regardless" *(Letters*, pp. 14, 49). Environment is an equally "tremendous thing" in *The Red Badge of Courage* – where man is carried into battle in the "moving box" of "iron laws of tradition and law"16 – and also in "The Open Boat." We know that man wishes to choose, to express his will consciously and freely, yet he is limited both by his own nature and by the world in which he lives. Crane was arguably doing no more than to state explicitly his double vision of subjective experience and objective reality which enabled him to give moral significance to life, without turning his back on material realities of existence. The forces of heredity and environment are as strong, for instance, in *The Red Badge* as in any other realist novel. Crane knew and respected the scientific arguments in their favour, but it was his own experience rather than scientific conviction which shaped his portrayal of them in fiction. The characters are nonetheless determined for that; and are all the more convincing for being the result of observation rather than the conscious embodiment of an intellectual concept. "The central nexus of meaning in *The Red Badge* entails a view of reality – naturalism – and the relevance of that view to a value cherished in the fictive world of the novel, namely heroism. The value is *philosophically* incompatible with the view of reality, yet in the structure of Crane's imaginative vision their relation is not only possible but necessary." 17 Whatever the nature and scope of Crane's art, his achievement does signify "a resurgence of that vague sense of liberation in the arts that it had not enjoyed since the supplanting of the romantic generation by scientific materialism."18.

III

Man lives not only in the naturalistic world where the strongest motivating force is survival and where only the fittest survive. For Crane, man also lives in the world of human relationships, the world of inter-personal relations. He sees the naturalistic scheme of things as donnee, a given. The focus of his works is not on the given but on the best way of getting along with what appear to be general outlines of a workable ethic, pragmatic in the best sense of the word. Society is essentially a web of human relationships interacting in time and space, and mutually defining and illuminating one another. Individuals are not self sufficient, they gain reality and definition as they interact with each other. A social structure exists with roles and tactics forced into existence under what seem every day conditions. Institutions are necessary, if polity is to exist at all but they are not enough, what also is required if polity is to become community, there must be humanity and compassion. "Culture in its true sense", Crane remarks, " I take it is a comprehension of the man at one's shoulder. It has nothing to do with an adoration for effete jugs and old kettles" (*Letters,* p. 69). In the house of the Johnsons *(Maggie)* mother is cold, father haughty, and the son is an absent play boy. This may not be dismissed as scientism : the home is without meaning ; the family is without meaning. The centre that is broken is a humanistic centre, the loss of a value which Crane does not describe as one more illusion in a deterministic universe.

The negative aspects of Crane's stories and poems do not imply that ideals are not real. Crane's basic concern seems to be a rebellion against an institutional expression of values and search for non-logical expression of values. What is rejected is the popular version of ideals, not ideals themselves. Crane, "the preacher's kid"[19], with all his unusual precocity and will, had "a wounded spirit of the true believer skeptical but with an idealistic faith in courage, truth and virtue."[20] These idealistic standards or concepts must be tested and confirmed in the crucible of actual experience, not in a formalistic manner but in a suave ethical struggle for existence against the backdrop and dynamics of human experience (cf. "The Clan of No-Name"). In a way, to locate man's role in the cosmos, Crane's major target was the nature of man himself, his hypocrisy, his weakness, his pitiful capitulation before the gods of respectability. His perception of the ethical dimension of human experience informed his life and art : he aspired most to the achievment of the "quality of personal honesty" (*Letters*, pp. 109-110) and to the code of "Human Kindness" (*Letters*, p. 99). Crane's subject was invariably the conflict of conscience[21] and that conflict finds expression most significantly in Maggie's desperate suicide, in Henry Fleming's remorse at his desertion of the tattered soldier, in the Easterner's guilt at his betrayal of the Swede, and in Dr. Trescott's resolution to "go forward alone" (*Portable*, p. 450) against community opinion and to stand by Henry Johnson, "the monster". The "indifference of nature-as-fate"[22] makes human responsibility a stark necessity. Marcus Cunliff sums up : the general sense is that "the world is a chaos whose only consolation lies in the tenuous fellowship between man and man."[23] Crane knew that "the eternal mystery of social condition (*Portable*, p. 170) cannot be rationalised on the basis of a code, dictum, or maxim. The problem is of "a fagmented urban landscape", as Alan Trachtenberg maintains, "the *mystery*" of which "is located in the alarming incommunicability" of what Robert Park has called the 'moral regions' that make the city "a mosaic of little worlds which touch but do not interpenetrate"[24] (cf. "An Experiment in Misery", "The Men in the Storm" and "In the Depths of a Coal Mine," etc.). Crane was concerned with man – social and psychological aspects of human nature – in a world where seems an "interplay of deterministic and volitional forces".[25] He saw life in terms of faithfulness, as a trust, the fidelity a man owes to himself, the fidelity he owes to his fellowmen.

An outer life of heroic accomplishments can make men hard, that is, unfeeling and insensitive to the subtleties of human experience and truth of the human heart. If at all they make any discovery of their essential humanity, the discovery is never projected outward toward the rest of mankind. The aloneness of Henry Fleming prepares for the panic, and subsequently the cure for the panic comes when he begins to find himself again with other men. In the concluding chapters of *The Red Badge*, the story shifts to Henry's commitment to his fellow soldiers, to the regiment, as a community of men. The hard journey to perception is climaxed by "the return to the regiment", a moral commitment to one's fellowmen which derives from the depths of the forest or the sea. Man, at any rate, cannot find refuge or consolation in the chapel of Nature because even here death confronts him; he must seek a truth beyond Nature. He must return to the livingmen, join his regiment to realise the reality of life and the fact of death. Crane seems to work from the premise : man is part of Nature and if he is to make anything of himself he must wrest from Nature a modicum of freedom in order to rise above it. Only in rising above Nature does man achieve any kind of identity apart from other animals and objects in Nature. And essentially involved in that redemption is a recognition of what is embodied in that subtle battle brotherhood more potent even than the cause for which they were fighting" (*Omnibus*, p. 261) and what in "The Open Boat", referring to the companionship among the survivors of the *Commodore*, he calls the "subtle brotherhood of men" (*Portable*, p. 365).

IV

To Crane, the "long logic" was essentially a problem of style. He brought together a number of "isms" of the times, enriching a naturalistic outlook and realistic mode of presentation with a style that abounds in vivid visual imagery – simple yet startling images – and highly connotative diction. Like other early modernists, he thought of himself as an artist who was adapting his medium, literary language, to communicate a new perception of reality. The artist and the poet in Crane secretly inspire the fine subtleties of his work, culminating in a unique realism with the aura of his creative vision. The ethic which Crane enunciated in that "personal honesty" (*Letters*, pp. 109-110) letter, becomes the aesthetic of his fiction. Indeed, the difficulties to get at the "real thing" and down into the unconscious are in part rendered in terms of sight – "pair of eyes" – that artistic imperative of understanding. Seeing need not be identified with understanding, what you see is not so important as how you see. Crane is more concerned with the ability to recognize what lies beyond the commonplace. Sight, ultimately, is defined as insight. Here is a "realism with a difference"[26]–not so much substantiation of reality, as a questing for it, as if its substance were only provisional, so that all insight into it must be perspectivized and the relation of those perspectives to the author himself managed with an utter care, intensely demanding on the logic of art itself.

The important question is how Crane's imagination found expression in his manner of writing. His fiction seems less a stating of reality rather than a struggle with it: the characteristic response to the naturalistic impulse is the novel of questing, as, for instance, in *The Red Badge of Courage*. He valued hidden levels of consciousness – "mental light and shade" – more than mere literal representation. He had a wonderful insight into the elemental human passions and could envision them in all their inscrutability and complexity. Crane's realism, so to say, is a (personal) vision of the world, something the work can never say, or the artist can never tell but only point to. "I bring this to you", says Crane, "merely as an effect of mental light and shade, if you like ; . . . something meaningless and at the same time overwhelming, crushing, and monstrous."[27] At any rate, the light of this impression is a flashing insight that has spiritual impact.

Crane, in his fiction, attempts to represent man, with all his illusions, irrationalities and delusions, his solipsistic vision and contact with an intractable concrete world. Crane's characters must have "blaze, blood, and danger, even as a chemist requires this, that, and the other" (*Omnibus*, p. 238). They taste life through action, a full-blooded continuous participation in the art of living, and not through capsules of empty concepts. To render the complexity and ambiguity of immediate experience as it is encountered by a distinctive temperament, perception, and realisation rather than moral choices or transcendent deterministic forces, become the main concern of his characters. The character tests truth by observing the practical consequences of, by correlating, as it were, belief with perception. No philosophy is perfect and lasting unless it springs out of one's matrix of experience : ". . . experience is the fulfilment of an organism in its struggles and achievements; in a world of things, it is an art in germ".[28]

The status Crane gives to the realm of subjective experience enables him to restore to life many of the consolations that seemed lost with freewill. The characters court sensations and scorn all thought and philosophy. In his crusade to know the truth, Crane starts with simple sensations and gradually discovers that something beyond physical sensations is more real and vital : sensations form one of the steps to the temple of truth. Frank Bergon in his *Stephen Crane's Artistry*, perceptively comments : " . . . Crane knew that only true bulwark [against the surrounding void] was self-generated : a full use of consciousness, acceptance and enjoyment of sensation as sensation, the ability to see".[29] Much like the correspondent in "The Open Boat", who opened his eyes in time to see "grey hue", "carmine and gold", "pure blue", "black" and "white", those positive characters who carry the weight of Crane's comment must *feel* that they can "then be interpreters" (*Portable*, pp. 381-86) of their universe. Crane seems to reject the realist's need to moralize and preach the truth through the stance of omniscient narrator as though the truth were knowable. If reality is unknowable, the artist cannot, in any way, explicitly present it; Crane's solution was the use of literary techniques, particularly irony and limited point of view, that involve the reader in the imaginative process. His constant use of these devices requires the reader to become aware of the importance of the reality which the mind imposes on external objects through involvement in the creation of that reality. The structure of external objects, events – visible world – essential to a traditional narrative art is diminished in scope and scale, or presented very obliquely dissolved in order to make room for introspection, analysis, reflection and reverie.

V

Both the complexity of Crane's art and the breadth of his point of view transcend the narrow dimensions of labels. He came to naturalism out of instinct rather than doctrine. Nonetheless naturalism is a shaping force in Crane's art – it is art that lends excellence to his writings. His "little creed" is significant historically because it reveals the possibility of a uniquely personal style and vision within naturalistic conventions. Crane responded to the compulsions of the period in which he lived and the urgings of his own creative impulse to fashion a style which has been likened to that of post-impressionistic painting. The artist in Crane does not lie in his simplistic and commonplace ideas. His technical development led him toward the creation of a fictional mode – what Northrop Frye calls the "ironic" mode of writing, which restates aesthetics and leads to modernism – appropriate to the skeptical temper of the new century. The most powerful and distinctive in the best work of Crane is his rendering of the immediacy and the complex ambivalence of moments of experience in a prose which both depicts the moment and transforms it into something new because of the angle of vision of the observer. To view, for instance, *The Red Badge* simply as a war novel or an initiation story in which Henry grows from a cowardly civilian to a courageous soldier, is too narrow an approach. The novel's complexities, ambivalence or ambiguity lie in rendering the unresolvable complexities of the inner life than in depicting a drama of moral redemption. What matters is the "mental attitude"[30] of the men at war – the protagonist's struggle to merge his consciousness with objective reality. Crane was a conscious stylist focusing on the fusion of the most external and the most internal of narrative forms, the tale of adventure and the fiction of consciousness. The basic impulse behind Crane's writings seems to be his insistence upon strictly analytical observation of the subject and his determination to portray it exactly : an increased awareness of psychological phenomena which enlarges the writer's franchise and the reader's tolerance in the selection of materials. Above all, the full recognition of the writer's social function as the critic and interpreter of life is manifest in his writings. And when Crane endeavoured to do this all truthfully and honestly, he was forced to go beyond naturalism, so as to be a realist, in the broadest modern sense.

Notes and References

1. See, for example, Forest Caroll Edwards, "Decorum : Its Genesis and Function in Stephen Crane", *Texas Quarterly*, 18 (Summer 1975), 131-43; Malcolm Bradbury, "Art and Reality in Stephen Crane", *Journal of American Studies*, 2 (April 1968), 117-120.
2. Max Westbrook, "Stephen Crane and the Personal Universal", *Modern Fiction Studies*, 8 (Winter 1962-63), p. 351.
3. John Berryman, *Stephen Crane* (New York : Sloane, 1950), pp. 270, 304 and also 297.
4. James B. Colvert, "Stephen Crane's Magic Mountain", in Maurice Bassan, ed., *Stephen Crane: A Collection of Critical Essays, Twentieth Century Views* (Englewood Cliffs : Prentice-Hall, 1967), p. 95.
5. Marston LaFrance, *A Reading of Stephen Crane* (Oxford : Clarendon, 1971), p. 141.
6. Stephen Crane, "The Open Boat" in Joseph Katz, ed., *The Portable Stephen Crane* (New York, : Viking , 1969), p. 381. See also Scott C. Osborn, "Stephen Crane's Imagery : Pasted Like a Wafer", *American Literature*, 23 (1951), p. 361; Milne Holton, *Cylinder of Vision : The Fiction and Journalistic Writing of Stephen Crane* (Baton Rouge : Louisiana, 1972), p.103.
7. "Stephen Crane : Author in Transition", *American Literature*, 34 (May 1962), pp. 227 and also 216-17. See also Richard Ellman and Charles Feidelson, Jr., *The Modern Tradition : Backgrounds of Modern Literature* (New York : Oxford, 1965), p. 381.
8. Edwin H. Cady, *Stephen Crane* (New York : Twayne, 1962), p. 89.
9. Marston LaFrance, "Stephen Crane in Our Time", in Matthew J. Bruccoli, ed., *The Chief Glory of Every People* (Carbondale : Southern Illinois, 1973), p. 46; LaFrance, *A Reading,* pp. 242 and also 138-39, 149. See also Peter Biutenhuis, "The Stoic Strain in American Literature", in Duane J. MacMillan, ed., *The Stoic Strain in American Literature : Essays in Honour of Marston LaFrance* (Toronto : Univ. of Toronto, 1979), p. 3.
10. Stephen Crane, *Stephen Crane : Letters,* ed. R.W. Stallman and Lilian Gilkes (New York : Univ. Pr., 1960), p.159.
11. William M. Gibson, ed., *The Red Badge of Courage and Selected Prose and Poetry : Stephen Crane*, 3rd ed. (New York : Holt, Rinehart & Wilson, 1968), p. 575.
12. Robert E. Spiller, *The Cycle of American Literature* (New York : New Am. Lib., 1957), p. 135.
13. Max Westbrook, "Whilomville : Coherence of Radical Language", in Joseph Katz, ed., *Stephen Crane in Transition : Centenary Essays* (Dekalb, III. : Northern Illinois, 1972), p. 88.
14. "Art and Reality in Stephen Crane", p. 120.
15. Donald Pizer, *Realism and Naturalism in Nineteenth-Century American Literature* (Carbondale, III. : Southern Illinois, 1966), p. 27.
16. R.W. Stallman, ed., *Stephen Crane : An Omnibus* (New York : Knopf, 1952), p. 248.
17. Harry B. Henderson, III, *Versions of the Past : The Historical Imagination in American Fiction* (New York : Oxford, 1974), p. 221.
18. Alfred Kazin, *On Native Grounds : An Interpretation of Modern American Prose Literature* (Garden City, N.Y. : Doubleday, 1956) [C 1942] p. 40.
19. Cady, *Stephen Crane*, p.20

20. Maurice Bassan, "Introduction" in *Stephen Crane ... Twentieth Century Views,* p, 4.

21. Berryman, *Stephen Crane*, p,290, maintains : " 'Apparently' the state of the soul in crisis : this is his [Crane's] subject".

22. William M. Gibson, "Introduction", *The Red Badge of Courage* and *Selected Prose and Poetry...* (1968), p. xiv.

23. *The Literature of the United States* (Baltimore, Maryland : Penguin, 1961), p. 206.

24. Alan Trachtenberg, "Experiments in Another Country : Stephen Crane's City Sketches," *Southern Review* 10 (April 1974), p. 268.

25. Stanley B. Greenfield, "The Unmistakable Stephen Crane", *PMLA* 73 (Dec. 1958), p. 568; and also p. 571.

26. J.C. Levenson, "Introduction", in Fredson Bowers, ed., *The University of Virginia Edition of the Works of Stephen Crane* (Charlottesville : Univ. Pr. of Virginia, 1969-75), 7 *(Tales of Whilomville*, 1969), pp. xiii - xiv.

27. *The Works of Stephen Crane* (Virginia), 6 *(Tales of War)*, p. 254.

28. John Dewey, *Art as Experience* (New York : Putnam, 1958) p. 19.

29. (New York : Columbia, 1975), p. 59.

30. John Bass, "How Novelist Crane Acts on the Battlefield", in Robert W. Stallman and E.R. Hagemann, ed., *The War Despatches of Stephen Crane* (New York : N.Y. Univ. P., 1964), pp. 42-43. See also Cornip Knapp Linson, *My Stephen Crane,* ed, Edwin H. Cady (Syracuse : Syracuse Univ. Pr., 1958), p. 37.

प्राचीन भारतीय साहित्य में आर्थिक चिन्तन

कल्पना रस्तोगी

सम्पूर्ण चेतन व अचेतन सृष्टि ईश्वरमय मानी गई है फिर धन का उपयोग व्यक्ति एकाकी कैसे कर सकता है। अर्थ क्या है? तो उत्तर मिलता है—सर्वप्रयोजन-सिद्धि सोऽर्थः। परन्तु जीवन-स्तर में पर्याप्त भिन्नता अत्यन्त क्षोभकारी है। इन विभिन्नताओं का क्या कारण है, भारतीय मेधा ने इसका चिन्तन किया है। प्राचीन भारतीय साहित्य में मात्र पारलौकिक अध्यात्मवाद और सम्पन्नता का ही वर्णन नहीं हुआ है अपितु टूटी-फूटी झोंपड़ी में वास करने, चिथड़े पहन कर घूमने व अधपेट सूखी रोटी खाकर, अपमान सहन करते हुए किसी प्रकार जीवन की गाड़ी को खींचने वाले धनहीन की दशा को भी अपने चिन्तन का विषय बनाया है।

मन्त्रद्रष्टा ऋषिगणें, दार्शनिकों, नीतिविशारदों, व्यास वाल्मीकि सदृश महाकवियों तत्पश्चात लौकिक साहित्यकारों ने आर्थिक विविधता के कारणों व उसके निवारण के उपायों पर प्रकाश-विक्षेप किया है। वे सामाजिक यथार्थ को पहचानते थे।

सर्वप्रथम वेदों में धन की वांछनीयता को महत्व प्रदान किया गया है कि धन से ही विघ्नबाधारहित जीवन व्यतीत किया जा सकता है। ऋषियों ने क्षुधार्त्त मानव के कल्याण की दृष्टि से कहा है कि मानव को असेवित धन स्वयं अभीप्सित के पास पहुचा देना चाहिए ताकि ऐसा न हो कि कोई व्यक्ति भूख के कारण तड़प-तड़प कर मर जाय व दूसरे व्यक्ति के पास पड़ा धन उसके नाश का कारण बने।[1] यजुर्वेद में जागृतावस्था अर्थात् कर्म की ओर सचेत रहना वैभवदायी और सुप्तावस्था धनहीनता का कारण कही गयी है।[2] ऋ. में द्यूत के कारण धनी के निर्धन हो जाने व अकालादि प्राकृतिक विपत्तियों से समाज को दीन होने के प्रसंग हैं।[3] ऋग्वेद में धनहीनता के निवारण के लिए विशेष प्रार्थना की गई है, जिसे दरिद्रतानाशक-सूक्त के नाम से जाना जाता है। यहाँ विभिन्न प्रकार का कलाओं एवं शिल्पों के विकास से निर्धनता के निराकरण का उपदेश हैं।[4]

सामान्य भारतीय आस्था के अनुसार निर्धनता का कारण कर्मवाद एवं भाग्यवाद है। जिसके अनुसार प्रत्येक व्यक्ति अपने कर्मों का फल भोगता हैं, इस जन्म में किये गये पाप और पुण्य दूसरे जन्म में भी फल देने वाले होते हैं।[5] कर्मों के द्वारा ही भाग्य का निर्माण होता है और दूसरे जन्म का निर्धारण होता है।[6] अतः व्यक्ति को अपना जीवन सुखमय व कल्याणमय बनाने के लिये शुभ कर्म करने चाहिएं, ऐसे उपदेश दिये गये हैं। कर्म-सिद्धान्त पाश्चात्यों ने भी स्वीकारा है "जो जैसा बोता है, वैसा काटता है।"[7] नीतिशास्त्र-विशारदों ने भी कर्म दोषों के कारण दरिद्रता कहा है।[8]

डा० डी.डी. कोसाम्बी की यह धारणा है कि निर्धनों की इस निष्ठुर सिद्धान्त पर उपेक्षा की जाती है कि किसी पूर्वजन्म के कर्मों के कारण ही उन्हें अब यह कष्ट भोगने पड़ रहे हैं।[9] परन्तु कर्मवाद का सिद्धान्त हमारे उपनिषदों, धर्मशास्त्रों व तत्पश्चात् लौकिक साहित्य में अनवरत् रूप से विद्यमान रहने के कारण अपनी प्रामाणिकता देता है।

धर्मशास्त्रों में हिन्दू धर्म में ऋण नियत न होना भी निर्धनता का कारण माना है। परन्तु सबसे बड़ा कारण जो सभी देश–विदेश के विद्वानों ने माना है वह है धन का असमान वितरण। कुछ पूंजीवादी व्यक्ति धन का संग्रह करते हैं अत: दूसरा वर्ग उसके अभाव में उनका दास बन जाता है। संस्कृत साहित्यकारों की आदर्शवादी विचारधारा कहती है कि व्यक्ति को मात्र उतना ही ग्रहण करने का अधिकार है जिससे उसकी क्षुधा तृप्त हो सके। इससे अधिक संग्रह करना चोरी करना है, जिसके लिए वह दण्ड का भागी है।[10] "सुभाषित रत्न भण्डागार" में भी इसी प्रकार के विचार व्यक्त हुए हैं।[11] किसी अज्ञात कवि की उक्ति का आशय भी यही है कि व्यक्ति को अपनी नितान्त आवश्यकतापूर्ति तक ही सीमित रहना चाहिए नहीं तो नरक में गिरता है।[12] असमान वितरण को समस्या को दूर करने का एक महत्वपूर्ण उपाय है कि धनवान अपनी आवश्यकतापूर्ति के पश्चात् शेष राशि निर्धनों में बांट दें, परन्तु धन का प्रभाव व्यक्ति को ऐसा करने नहीं देता, वह और अधिक धन की लालसा व संग्रह करने लगता है, इसके लिए हमारे प्राचीन ग्रन्थ अर्थात् वेदों में तथा नीतिग्रन्थों में धन को तीन गतियां बतायी गयी हैं—वह हैं दान, भोग व नाश।[13] अर्थात् जो धन न तो दान में दिया जाता है और न ही उसका उपभोग किया जाता है तब उसकी तीसरी गति अर्थात्त् नाश हो जाता है।[14]

डा० एच. एच. इन्गाल्स के अनुसार दारिद्रय धनी व्यक्तियों के कंजूस होने का परिचायक है। अत: "अदत्तदोषेण भवेत् दरिद्रो" कहकर जनसाधारण को दान की ओर उन्मुख कराने का प्रयास किया गया है। किसी कवि ने अत्यन्त कुशलता से कहा है कि "मूर्ख फिर से दरिद्र हो जाने की शंका से दान नहीं करता जबकि बुद्धिमान दरिद्र हो जाने की शंका से दान करता हैं।[15]

हमारे प्राचीन ग्रन्थों, महापुराणादि में दान की महिमा का आधार दारिद्रता-निवारण की भावना है। नीतिग्रन्थों व सुभाषित संग्रहों में भी इसका प्रतिपादन मुख्य रूप से इसी भावना से किया गया प्रतीत होता है।[16] महाकवियों ने महापुरुषों के द्वारा दान देने की कथाओं का वर्णन कर समाज के लिए आदर्श प्रस्तुत किये हैं। वाल्मीकि ने राम को अर्थियों की कामना पूरी करने वाला चित्रित किया है। कालिदास ने रघु के द्वारा सर्वस्व दान कर निर्धन होने के आदर्श द्वारा राजाओं व सामाजिकों को शिक्षा दी है। परन्तु दान के भी कुछ नियम निर्देशित किए गये हैं, जैसे—चरित्रवान् व वेदपाठी दरिद्र को दान देना श्रेष्ठ बताया गया है, मनु ने मात्र नो प्रकार के निर्धन स्नातकों को भोजन, शुल्क आदि देने में प्राथमिकता दी है। दान सम्बन्धी नियम के अन्तर्गत श्रीमद्भागवत में कहा है कि बुद्धिमान

विचारपूर्वक दान देते हैं।[17] कहा गया है कि आय को पांच विभागों में विभक्त कर एक भाग दान में देना चाहिए। ऐसा व्यक्ति इस संसार में और मृत्यूपरान्त परलोक में सुख प्राप्त करता है। क्योंकि व्यक्ति "धर्म" के साथ अन्तर्मन से जुड़ा होता है, वह मानता है कि धार्मिक कृत्य उसे इस जन्म व दूसरे जन्म में सुख देगा। धार्मिक कृत्य दो प्रकार के कहे गये हैं—इष्ट और आपूर्त,[18] इष्ट का अर्थ उन यज्ञों से हैं जो वेदों में बताये गये हैं, अर्थात् कर्मकाण्ड और आपूर्त से तात्पर्य कुएँ खुदवाना, धर्मशाला बनवाना, मन्दिर व औषधालय निर्माण से है। इसके अतिरिक्त दिग्विजय करने के बाद राजा द्वारा राजसूय यज्ञ, अश्वमेघ व विश्वजित् यज्ञादि करने का विधान है। रघुवंश में वर्णन है कि किस प्रकार राजा रघु विश्वजित् यज्ञ में अपना सर्वस्व दान कर मिट्टी के पात्रों का सेवन करते हैं।[19]

समाज में सन्तुलित आर्थिक विभाजन के लिए मनु ने अनेक नियम निर्देश किए हैं।[20] उन्होंने यह भी कहा है कि दुष्ट धनवानों से लेकर दरिद्र गुणवानों में धन बांटना न्यायसंगत है।[21]

"दान" के आदर्श में पात्रापात्र का विचार करना अत्यन्त महत्वपूर्ण है। ऐसा विचार बिना किये दिया गया दान श्रेष्ठ नहीं हैं, क्योंकि परोपजीवी वर्ग की सृष्टि करता है। दान का लक्ष्य सदैव पात्र में आत्मसम्मान जागृत करना होना चाहिए।

ड्यूई और टफ्ट्स कहते हैं कि वह सिद्धान्त जो दानशीलता को सर्वोत्कृष्ट चरित्र गुण बताता है, सामन्तशाही समाज का अवशेषण है, अर्थात् उन स्थितियों का, जिन में एक उच्च वर्ग निम्न वर्ग के लिए नाम अर्जित करने के लिए कुछ करते हैं।[22]

साहित्य में अनेक स्थानों पर आर्थिक असमानता का कारण शासकीय नीति का दोष बताया गया है और इसे दूर करने का उत्तरदायित्व भी उसी का माना गया है।[23] महाभारत में राजा को ऐसी व्यवस्था करने का उपदेश दिया गया है जिससे साधारणजन की आर्थिक दशा में सुधार हो सके।[24] अतिदरिद्र को उस समय राजकोष से नियमित वृत्ति मिलती थी।

अत: अभावग्रस्तों के कष्ट निवारण हेतु अर्थ द्वारा सभी की प्रयोजन सिद्धि के लिए वैदिक काल से ही निरन्तर आदर्श व उपदेश प्राप्त होते हैं जैसे – व्यक्ति का सुकृत करना, उद्यमी होना, देवताओं का वन्दन एवं दान करना। यद्यपि ये उपाय व्यक्ति के स्वयं के हित के लिए कहे गये हैं जैसे सुकृत् द्वारा स्वर्ग लाभ होना, कीर्ति का अक्षुण्ण रहना, दुःखदारिद्र्य से दूर रहना आदि, परन्तु दानादि शुभ कर्मों द्वारा उसके अपने परलोक सुधरने के साथ समाज का भी कल्याण होता है, हो सकता है, इन आदर्शों के पीछे यही भावना निहित हो। किसी विद्वान् ने कहा है—

> Let India cherish it and preserve it. It will do good not only to India but also to the whole world.

आश्चर्य का विषय है कि धर्म, नीति, दर्शन के अनेक आदर्शों के बाद आज भी

समाज की दयनीय स्थिति है, जिसका एक कारण इन आदर्शों को अपने क्रिया कलापों में न उतारना हो सकता है। आज समाज में स्वार्थ की गन्ध ऐसी समा गई है कि व्यक्ति दान या परोपकार भी अपने लाभ की आशा से करते हैं, अतः धर्मग्रन्थों के उन कल्याणकारी उपदेशों के शिशुकाल से ही संस्कारों में पिरोने की एवं शिक्षाव्यवस्था में इनका मात्र पाठ्यसामग्री न होकर चरित्रनिर्माण की दृष्टि से होने की आवश्यकता है। शासन वर्ग को स्वयं इन आदर्शों का अनुसरण कर प्रजा के लिए मार्ग प्रशस्त करना है क्योंकि कहा गया है कि "वही वास्तविक राजा है जिसके राज्य में दुर्भिक्ष व दारिद्र्य का कोई स्थान न हो।"[25] वेदों की निम्नलिखित उक्तियां अत्यन्त लाभदायक सिद्ध हो सकती हैं "जब मनुष्य परस्पर प्रीति के साथ कुटिलता को त्याग कर विशेष ज्ञान व क्रिया से भौतिक जीवन की विद्या को जानकर उसका अनुष्ठान करते हैं तभी शिल्पविद्या की सिद्धि द्वारा सब दारिद्र्य दुःखों से मुक्त होकर सुखी हो जाते हैं।"[26] अतः वेदों में जो आर्थिक दृष्टि से स्वालम्बी व समान रूप से उन्नति को प्राप्त करने की प्रार्थना की गई है, वह पूर्ण हो सकेगी।

---

1. अथर्व. 7.116.2.

   यामा लक्ष्मीः पतयालूरजुष्टा अभिचस्कंद् वेदनेव वृक्षम्।
   अन्यत्रास्मत् सवितस्ताभिवोधाः हिरण्यहस्तोदसुनोरराणः।

2. यजु. 30.17.

   भूत्यैः जागरणं अभूत्यै स्वप्नम्।

3. ऋ. 8.21.14.
4. ऋ. 10.155.3.

   यदो यद्दारूप्लवते सिन्धोः, पारे अपूरूषम्।
   तदा रभस्व दुर्हिणी तेन गच्छ परस्तरम्॥

5. महा. शान्ति. 7.22.

   यथा धेनु सहस्त्रेषु वत्सो विन्दति मातरम्।
   तथा पूर्वकृतं कर्म कर्तारमनुगच्छति॥

6. कालि. रघु. 8.35.

   परलोकजुषां स्वकर्मभिगतयो भिन्न पथा हि देहिनाम्।

7. As he bows as he harvests.
8. चा. नी. सू. 34.

   कर्मदोषाद् दरिद्रता।

9. डा० डी. डी. कौसाम्बी, भारतीय संस्कृति व सभ्यता।
10. श्रीमद्भागवतगीता, सातवां स्कन्ध, 14 अध्याय, 5.

    "यावद्भियेन जठरं तावत्स्वत्वं तु देहिनाम्।
    अधिकं योभिमन्येत स स्तेनो दण्डमर्हति॥

11. सुभाषित रत्नभण्डागार, Ed. 1911, पृ. 79.

12. अभ्युष्णात्स धृतादन्नादच्छिद्राचैव वासस:।
अपरप्रेष्य भावाच्च भूप इच्छन्पतत्यध: ॥
13. ऋ. 10.117.5.
पृणीयादिन्नाधमानाय तव्यान् द्राधीयांसमनुपश्येत् पन्थान् ।
ओ हि वर्तन्ते रथ्येव चक्राऽन्यमुपतिष्ठन्त राय: ॥
14. भतृ. नीतिशतक 43.
दानं भोगो नाश: तिस्त्रो गतयो भवन्ति वित्तस्य ।
यो न ददाति न भुङक्ते तस्य तृतीया गतिर्भवति ॥
15. अज्ञो हि न वितरति पुनर्दारिद्रयशंकया ।
प्राज्ञोऽपि वितरति पुनंदारिद्रयशंकया ॥
16. बल्लभ. सुभाषितावलि, नीति, 2908.
दारिद्रयनाशेनं दानं ।
17. श्रीमद्भागवत, 8/19.
18. मार्कण्डेयपुराण, 18/6.
19. कालि० रघुवंश, पंचम सर्ग ।
20. मनुस्मृति, 11/14.
21. मनुस्मृति 8/143.
22. जे. एन. सिन्हा, नीतिशास्त्र, पृ. 338.
23. सोमदेव सूरि, नीतिवाक्यामृत, 5/2, 4.
24. महा. शान्ति. 8/3-5, 11, 14-18.
25. सुगम रामायण, 4/50.
सो हि जाते नृपो य: प्रजापोषको यस्यराज्ये न दुर्भिक्षदारिद्रयकम् ।
पूज्यदारा: शिशुप्रौढविज्ञा जना: संवसन्ति प्रसन्ना: विना शोककम् ॥
26. यजु. 1/9.
अह्रुतमसि हविर्धानं हंहस्व मा ह्वार्मा ते यज्ञपतिर्ह्वार्षीत् ।
विष्णुस्त्वा क्रन्नतामुरू वासायापह्वांरक्षा यच्छतां पंच ॥
27. ऋ. 10.19.
समानो मन्त्र:समिति: समानी समानं मन: सह चित्तमेषाम् ।
समानं मन्त्रमभि: मन्त्रये व: समाने न वो हविषा जुहोमि ॥

SECTION-II

Education

Pritam Singh Kamotra	Issues in Cooperative Education and Training

ISSUES IN COOPERATIVE EDUCATION AND TRAINING

Pritam Singh Kamotra

The establishment and growth of cooperatives in viewed as an organisation for the economic, social and cultural development, a method of working, an instrument of change, a way of life, a business coupled with idealogy and social purpose and practical philosophy etc. It envisages elimination of exploitation of one group by another ensuring economic justice, preserving individuality and strengthening collectivity. "A cooperative (. . . .) is an association of persons who have voluntarily joined together to achieve a common end through the formation of a democratically controlled organisation, making equitable contributions to the capital required and accepting a fair share of the risks and benefits of the undertaking in which the members actively participate."[1]

Education and training have been considered as an integral part of the cooperative activity right from the time of inception of the first society. Its need pervades the entire system and as such it can be termed as global. Education plays a significant role in the smooth working of the cooperatives. To quote Goel, "In the recent past, in spite of the phenomenal success of the green revolution, white revolution, consumer protection and implementation of sugar, fertiliser, solvent complexes, cooperatives are under the grip of mass scale embezzlements, mounting overdues, recurring losses, stiff competition, lack of vertical and horizontal cooperation, dedicated leadership and professionalised management."[2] This has shaken the credibility of these organisations. Education in such a state of affairs can instil in the masses a spirit of participation and belongingness towards cooperatives. That is why the need of the hour is to educate the cooperators even before establishing the cooperatives.

Cooperation needs an enlightened membership. Stressing its importance, H. Eldin observes, "If we had the occasion to start our movement afresh, and if we were given the choice of two possibilities that of starting without capital but enlightened membership and staff, or on the contrary that with a large amount of capital and ill-informed members, our experience would incline to choose the first course."[3] Cooperative education is now recognised as one of the six cardinal principles of cooperation. To quote I.C.A. Commission on Cooperative principles, "All cooperative societies should make a provision for the education of their members, officers and employees and of the general public, in principles and techniques of cooperation both economic and democratic."[4] ".......... No cooperative institution, therefore, can be indifferent in its own interest and for its own survival, to the need for educating its members in an appropriate way."[5] Thus the cooperative education is a pre-requisite for organising members into a cooperative, its successful operation and growth.

Cooperative education means dissemination of knowledge of principles and practices of cooperation among the members, committee members and the prospective members of the cooperative societies and inculcating in them cooperative spirit and ability to work together. Its focus is generally on their awareness of the principles of cooperation. Cooperative training envisages training of the employees of cooperative institutions and cooperative departments of the Government. It emphasises on the conceptual and operational skills of the employees and thus acquires a distinct professional character.

It is a well known fact that the cooperative movement in India owes its origin to the sponsorship of the Government as it was thought that the cooperatives would provide an answer to the problem of rural credit. It was as early as in 1885 that Sir Frederick Nicholson stressed the role of "enlightened cooperative leadership." Maclagan Committee (1915) attributed most of the deficiencies of the cooperative societies to the "lack of teaching both before and after registration." Royal Commission on Agriculture (1928) highlighted the need for 'Patient and persistent education' of members in the principles and practices of cooperation as well as for the training of the staff entrusted with the duty of building up the cooperative movement. Saraiya Committee on Cooperative Planning (1945) stressed the need for making arrangements for regular training of members of managing committees and secretaries of rural cooperative societies as well as the staff of cooperative institutions. Central Committee for Cooperative Training (1953) was constituted for the purpose of establishing regional training centres for senior and intermediate level personnel of cooperative institutions and departments. The National Development Council's resolution (1958) explicitly envisaged training programmes for village leaders who work in Panchayats and cooperatives, for teachers in village schools and for youngmen in rural areas who can serve as Secretaries of village institutions. The Working Group on Cooperative Farming (1959) attached highest to education training and orientation programmes in the context of sound development of cooperative farming. The Study Team on Cooperative Training (1961) rated cooperative education and training as sine qua non of the movement. The Committee on Cooperative Administration (1963) recommended institution of 'Training Reserves' at the rate of five percent while making recruitment. Mirdha Committee on Cooperation (1964-65) too laid great emphasis on the programmes of cooperative education. Education for cooperative leadership at all the levels for efficient operation of the cooperative institutions was suggested by the All India Rural Credit Review Committee (1969). Of late, Informal Expert Group on Cooperative Education, Training and Research (1974) suggested reorganisation of cooperative training arrangements for the personnel. The committee on Cooperative Law for Democratisation and Professionalisation of Management in Cooperatives (1987) has also reiterated that the training is crucial for the development of professionalisation of management in cooperatives.

The National Cooperative Union of India (NCUI) earlier known as Indian Cooperative Union is a successor to the two associations viz. the Indian Provincial Bank Association and All India Cooperative Institutes Association which has been formed in late twenties. The object of the NCUI is to represent the movement as a whole and to promote and develop the cooperative movement in all its sectors. It engages itself in undertaking cooperative member education programmes, initiating research and evaluation of vital cooperative issues convening cooperative congresses, seminars, conferences, exhibition and publishing literature and journals. The education programmes are being implemented by the State Cooperative Unions (SCUs) on the lines worked out by the NCUI. The programmes are generally confined to agricultural credit societies.

There are two types of education programmes which are now being implemented . In the first traditional peripatetic method is followed and is known as Cooperative Education Programme (CEP) under which the Cooperative Education Instructor (CEI) moves individually from society to society according to a schedule and imparts education to the members and directors in their own societies. The 'team and area' approach forms the basis of the second and is known as Cooperative Education and Development Scheme (CEDS) under which a team of three CEIs is required to work intensively in three consecutive blocks for a period and besides holding the classes for members, follow up is ensured through repeated visits.

The syllabi of the courses have been so designed as to include items relating to agricultural technology and farm management. The officers of the Government departments working in the area are associated for the purpose of imparting instruction on these newly introduced subjects. Out of 452 districts in the country, peripatetic approach is being followed in 326 districts while team and area approach is being implemented in 29 districts. No such programmes are there in the remaining 47 districts. The total number of the CEIs is 800 out of which 78 are women. Seven States/Union Territories have no CEI at all and the personnel of Cooperation Department are implementing the CEPs.

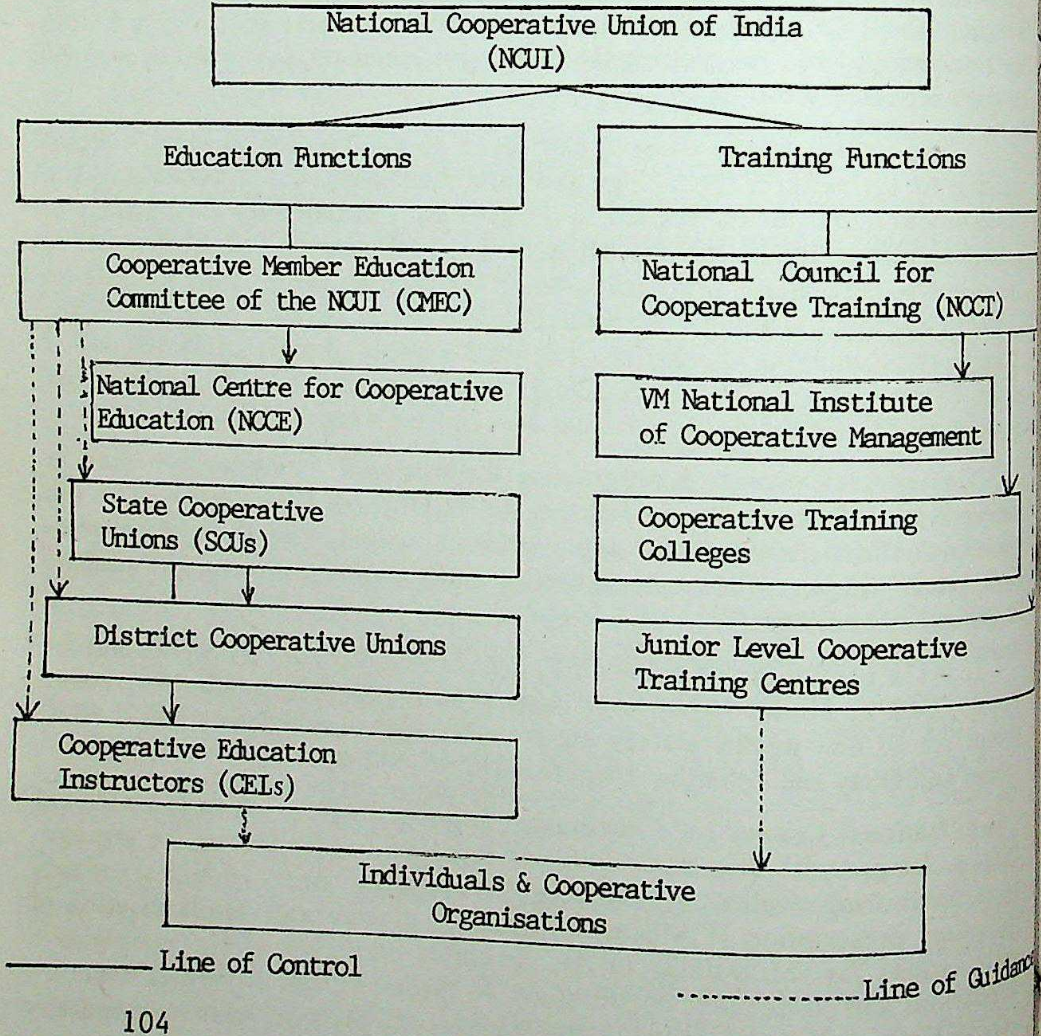
A special education programme for women is being implemented in sixteen State/UTs under the guidance of the NCUI. Lady CEIs employed for the purpose conduct classes of 5-7 days duration for women members of cooperatives, 5 days' for potential members and housewives and 2-3 days for girl students in schools and colleges.

As a part of the on going CEP, Cooperative Education Programmes for Youth (CEPY) is also being implemented in all the States. The programme comprises of one week's classes for students and non-student youth, rallies, camps and essay and debating competitions.

National Council for Cooperative Training (NCCT) which is a national body is charged with the responsibility of organising and directing the arrangement, monitoring, evaluating as well as ensuring maintenance of high standards including prescription of syllabus for different courses and standardisation of examinations for the training of the personnel employed in the cooperative institutions and cooperative departments. A three-tier well organised structure of cooperative training is available. It comprises of a National Institute popularly known as Vainkuth Mehta National Institute of Cooperative Management (VMNICM), Pune which caters to the training needs of the senior cooperative personnel; a network of 18 cooperative training colleges (CTCs) for the training of intermediate level personnel and 95 Cooperative Training Centres for the training of the junior level personnel. The National Institute and 18 CTCs work under the administrative and financial control of the NCCT. The Cooperative Training Centres are working under the control of the State Cooperative Unions/State Government. Chart No. I exhibits the existing education and training arrangements.

CHART NO. 1

EXISTING ARRANGEMENTS FOR COOPERATIVE EDUCATION & TRAINING IN INDIA


National Cooperative Union of India (NCUI)
Education Functions
Training Functions
Cooperative Member Education Committee of the NCUI (CMEC)
National Council for Cooperative Training (NCCT)
National Centre for Cooperative Education (NCCE)
VM National Institute of Cooperative Management
State Cooperative Unions (SCUs)
Cooperative Training Colleges
District Cooperative Unions
Junior Level Cooperative Training Centres
Cooperative Education Instructors (CEIs)
Individuals & Cooperative Organisations
Line of Control
Line of Guidance

Finances play a vital role in the successful implementation of any programme. So is the case of the cooperative education and training programmes. The arrangements for financing the cooperative education training are unsatisfactory . There is a change in the pattern of the Government grants from schematic grants to block grant system from the Fourth Five Year Plan. Implementation of the CEPs has been jeopardised to a great extent. The grants being provided for all the approved activities including the CEPs on tapering basis with 5% reduction every year since 1975 and consequently the NCUI has been experiencing serious difficulties. The cooperative training too is being funded from the public exchequer. Substantial contributions have been made by the Central Government, State Governments and the Reserve Bank of India towards the establishment and maintenance of the cooperative training Institutes. The Cooperative movement was thought to become self-reliant for taking over these Institutes but this has not happened. In this direction suitable provision to set apart certain portion of the profits by the societies for the cooperative education has been made in various cooperative Societies Acts but the contributions have neither become regular nor sufficient. The State Cooperative Unions are not aware of the amount receivable and in several States this amount is stated to be in arrears. A sum of Rs. 4,90,133 in respect of the Haryana State Cooperative Development Federation was in arrears as on 15.11.1988. The concept of contribution at the national level was introduced from the year 1986-87. The funds so collected are not sufficient to meet the requirements of cooperative education and consequently the CEPs have not received due attention and financial support. It, therefore, does not appear to the desirable to expect the cooperative movement to bear the cost of cooperative training programmes. It, therefore, becomes essential that the Government through the Central Registrar Cooperative Societies initiates urgent action for calculating the annual demand of education fund and enforcing its contribution. It will be in the fitness of the things if the powers of the collector are bestowed on Central/State Registrar Cooperative Societies for the purpose of enforcing contributions to the education fund by amending the respective Cooperative Societies Acts. This would lead to speedy collection of the education fund. The cooperative education programmes should be the first charge on the fund and a part only not more than 25% may be set apart for cooperative training and paid to the NCCT.

Further, the cost of the training programmes comprises of fixed costs and the variable costs. The former are the expenses on account of permanent establishment, water charges, electricity bills, rents, taxes, maintenance of the buildings, books and periodicals. The latter varies from course to course and include expenses on account of boarding/lodging, study tours, study material and contingencies. The Central Government and the State Governments may continue to bear the cost of training subject to recovery of the variable costs in full from the beneficiary organisations. The RBI, financial institutions, and other semi-government organisation could be persuaded to make liberal contributions.

The number of the CEIs who are the kingpins in the implementation of various cooperative education programmes is too small to meet the needs of the members of all the cooperatives in all the districts of the country. "At present only

800 education instructors carry on their shoulders the responsibility of educating 15 crore members. It sounds ridiculous that one instructor is supposed to educate more than 1.75 lac members."[6] There should be one CEI for every 15000 members. Since the present number of 78 lady CEIs is too not adequate, every care should be taken to employ as many women CEIs as possible.

The supervision of the CEIs is not satisfactory keeping in view the inadequate number of Cooperative Education Officers (CEOs) and the Assistant Cooperative Education Officers (ACEOs) . The number of the CEOs is sixteen and they are spread over in fifteen states and ACEOs is eighty who are concentrated in seventeen States. In the absence of adequate number of CEOs and ACEOs, supervision is done by the Chief Executive of the Union concerned which is not satisfactory and as such it is not possible to be sure of the quality of education imparted by the CEIs. There should be one ACEO for about 25 CEIs and the ACEOs should be required to travel extensively for the purpose of surprise visits.

The cooperative education and training must be considered as an integral part of the larger policy of cooperative development and it must be accompanied with a suitable provision for the education and training of the employees deployed for the implementation of the programmes. Many programmes have suffered in the past either due to inability of the organisation to spare their personnel or failure to make necessary financial provision.

Use of audio visual aids would go a long way in imparting instruction of the CEPs and the various training programmes. The mannuals and other material used for the courses have also to be updated at regular intervals and its adequate supply ensured.

The Central Government through the University Grants Commission is spending lacs of rupees every year for adult education and Regional Resource Centres/Adult Education Centres have been set up for the purpose. The member education programmes would have to be coordinated with functional literacy and adult literacy programmes. Its need has been felt but a great deal needs to be done in practice.

It has been felt that the employees are left to learn on their jobs. They must be given pre-induction course to equip them of the basic knowledge of the cooperatives as well as various aspects of the concerned programme. Management of cooperatives is becoming complex and complicated day by day and modern management concepts have become equally relevant. The cooperative principles, therefore, have to be blended with these concepts. The training policy must be so enunciated as to provide for preservice training in respect of all jobs involving modern management skills. Departure may be allowed only in case of small and primary level cooperative societies. Preference in jobs should be given to the diploma holder of cooperative training institutions and those without these diplomas must be made to undergo pre-induction training.

Establishment and maintenance of academic and professional excellence of the training institutes is another issue that requires consideration. Kaungo

Committee (1983)[7] and one Man Evaluation Committee on Cooperative Training and Education (1988) (OMC) were appointed inter alia for this purpose. The OMC has submitted a report which is under the consideration of the Central Government. For this purpose a Central Agency having the following characteristics[8] has been suggested by the OMC : – (a) representation for all authorities and interests concerned; (b) representation at the highest level; (c) majority should be of experts; (d) it must be autonomous and must be capable of giving autonomy to the training institutes in academic matters; (e) adequate funds at its command; (f) it must not be subordinate to another body constituted for the purpose; and (g) its head should command unquestioned respect and authority and must be serviced by an acknowledged expert in professional matters. The NCCT which was created as a separate wing of the NCUI, 'to start with' on the recommendations of the Informal Expert Group on Cooperative Education, Training and Research (1974) does not meet these requirements. The Central Agency having the status of a society under the Indian Societies Registration Act, 1860 and known as National Society for Cooperative Training may be created.

Distance education in cooperative management, research and consultancy services which are not being given the proper attention at the NI and the CTCs are required to be encouraged.

"Cooperative sector in modern competitive times can only thrive if its causes and interest are appropriately and assiduously promoted, ... This presupposes strong and self-reliant promotional organisations namely National Co-operative Union of India and State Cooperative Unions."[9] It is only by such healthy organisations that a impetus could be given to the cooperative movement in the country and the cooperative sector would be in a position to withstand the challenge posed by the private and public sector in different areas of the national economy.

REFERENCES

1. Art. 12 of the Cooperatives (Developing Countries) Recommendation, 1966 (No. 127). I.L.O., Geneva.
2. Goel, B.B., Cooperative Management and Administration, Deep & Deep, New Delhi, 1984.
3. H. Eldin, The Importance of Education and the Cooperative Movement—A Paper submitted to the Internal Conference on Cooperative Education, Zurich, 1946.

4&5. International Cooperative Alliance, Report of the ICA Commission on Cooperative Principles, 1966.

6. Editorial, The Cooperator, Volume XXVI, No. 23, NCUI, June 1, 1989, Delhi, p. 611.
7. The Committee held several meetings and prepared a draft report but was allowed to lapse without the submission a formal report.
8. Government of India, Report of One Man Commission on Cooperative Training and Education, New delhi, 1989, p. 38.
9. Editorial, The Cooperator, Volume XXVIII, No. 13, January 1, 1991, NCUI, New Delhi, p. 327.

SECTION-III

Ancient Indian History, Culture & Archaeology and History

Devendra Handa	Some More Sealings from Agroha
Roshan Gupta	The Vedic Source of the Story of Mahabharata

SOME MORE SEALINGS FROM AGROHA

Devendra Handa

AGROHA, situated about 23 kms north-north-west of Hisar on Delhi-Fazilka highway in district Hisar, Haryana, is a well known archaeological site spread over more than 650 acres of land with a chain of old mounds rising to more than 25 metres above the surrounding fields.[1] Known as Agrodaka in ancient times,[2] it was the metropolis of the Agra tribe whose coins have been found in considerable numbers from here.[3] The Agrawal *banias* trace their origin from Agroha.[4] The excavations conducted here by Rodgers (1888-89),[5] H.L. Srivastava (1938-39)[6] and the Department of Archaeology & Museums, Haryana, Chandigarh (1979-85)[7] have brought to light very important and interesting relics which throw welcome light on the history of the town and the life of the people living in it for about the last two and a half millennia.

A score of old copper and clay seals and sealings from Agroha were published by Swami Omanand Saraswati in VS 2031.[8] These included a very important Yaudheya clay sealing with the following legend[9] below Nandī walking to left –

Yaudheya - gaṇa - puraskṛitasya Mahārā-
ja-Mahākshatrava-Mahāsenāpate[ḥ] Rājya-
M(i)tra - gṛihītasya Mahārāja - Mahākshatrapa-
Senāpater = aprātihata - śāsanasya
Dharma - Mitra - Nanda - Varmaṇasya

The sealing throws very significant light on the political organisation of the Yaudheyas and indicates that a very important state functionary elected by the Yaudheya tribe and bearing the titles of Mahārāja, Mahākshatrpa and Mahāsenāpati was stationed at Agroha which was probably the headquarters of one of the three geographico-administrative units of the Yaudheyas, the other two being Sunet (near Ludhiana) and Naurangabad (near Rohtak).[10]

Some more sealings, all in clay, found in recent explorations and excavations,[11] are being published here.

1. This small sealing (Pl. I.a). 88 cm. in diameter, contains Kharoshṭhī legend in two lines which reads 'Vasamutī' in first century B.C. characters.[12] The legend probably stands for Vasumatī. If it be so the sealing may be taken to belong to some lady bearing the name Vasumatī. Going by the literal meaning, she may have been a rich lady. Be as it may, the very fact that her sealing has survived, makes her important for us. Since seals and sealings bearing the names of females are very rare,[13] the discovery becomes all the more significant.

The coins discovered from Agroha and references to Agrodaka in the early Buddhist literature indicate that it was an important trade centre on the Mathura-Taxila route during the early centuries before and after Christ.[14] The discovery of this sealing from Agroha is thus quite natural but the use of the Kharoshṭhī script (not to be seen on Agra coins) and the name Vasumatī are the interesting features of the sigil.

2. This sealing baked black, bears a light impression of a female figure facing to front (Pl.I.b).The contours of her body are quite attractive and graceful but unfortunately the details of the physical features are irretrievably lost. She seems to bear four hands, the normal ones hanging (*pralamba*) and the upper ones raised to the shoulders and probably holding lotus flowers. As such, she may be identified with Lakshmī. It may be pointed out that Lakshmī has been depicted on a variety of Agra coins also.[15]

   Stylistically, it may be assigned to *circa* second-first century B.C.

3. This diminutive sealing obtained from Trench No. AGR, XC-8, Quadrant IV, layer 13, from a depth of 5.05 metres during the excavations in 1984 is irregular in shape and bears a tree-in-railing in the centre and Brāhmī legend from X to II which reads *Agodaka ka(u)la [bhu/d(r) ū] ma (i)* in the characters assignable to *circa* first century A.D.[16] If the reading be restored as *Agodaka-kula-d(r) uma*, the tree-in-railing may be taken to represent the sacred family tree of the Agrodaka dynasty. It is, however, difficult to identify the tree. Even otherwise the expression Agodaka k(u)la is interesting and may be compared with Agrotakānvaya of the Pabhosa inscription dated S.1381[17]. It is the first sealing to contain the name of Agodaka.

4. The sealing, also obtained during the excavations from Trench No. WA-26, Quadrant II, layer 12, from a depth of 3.65 metres in 1985, is baked black. The device in the upper half is completely worn out but the Brāhmī legend in the lower half may be read as *Śrī G(o) da(tta sya)*[18]. Palaeographically, it may be dated to *circa* second century A.D.

5. This small round sealing was recovered from Trench No. WA-30, Quadrant III, layer 11, from a depth of 2.25 metres and bears a *vāmāvarṭa svastika* as the central device (Pl.I.c). There is no legend. It may also be dated to *circa* second century A.D.

6. Trench No. XC-7, Quadrant II yielded this sealing from layer 2 at a depth of 1.60 metres. It shows a *Chakra* in the upper half. The legend below may be read as *Śrī Vishṇumitra*. There is a double dividing line between the *Chakra* and the legend. The sealing is broken on the left. On palaeographic grounds, the sealing may be dated to about the second-third century. A.D.

7. Obtained from Trench No. 26, Quadrant I, layer 8, at a depth of 2.15 metres, this sealing is not in a good state of preservation. The device in the upper half is not clear. The Brāhmī legend below separated from the device by a horizontal line, too, is not clear but for its second part which reads *Svāmi*. The first part of the legend may be tentatively restored, on the basis of the

traces of two letters with which the legend begins, as *Gṛiha* or *Guṇa*, the complete legend thus being *Gṛiha-svāmi* or *Guṇa-svāmi*. Palaeographically, the legend may be assigned to *circa* third century A.D.

8. This well baked sealing (Pl.I.d) is slightly oval and measures 7.0 × 6.2 cm. Having a lined border, it shows in the upper half an eight-spoked wheel surrounded by a circle of 24 dots, flanked on either side by a slantingly carved conch with spiral head placed below. The two lined legend below is separated by a horizontal like having banner-line appendages near it ends. The legend in the Brāhmī characters of the northern variety, ascribable to *circa* third century A.D. reads as below—

Line 1. *Śrī Nārāyaṇa-de*

2. *va-prakṛitā*

The legend may be translated as "(something indicated by feminine gender)made (or created) by Śrī Nārāyaṇa-deva."

This motif of wheel flanked by conches is quite in conformity with the name of the owner of the sigil Śrī Nārāyaṇadeva. It certainly furnishes evidence of the popularity of Vaishṇavism in Haryana during the 3rd century A.D. It is, however, the legend which is very rare and interesting. The word *prakṛitā* consisting of the prefix *pra* and the root *kṛi* seems to be significant. Amongst the various meanings of the root *kṛi* one intended here seems to have been 'to make' or 'to create'. The Prefix *pra* stands for *prakarsha* and does not change the meaning much. We have a very large number of inscribed images where the word *Kāritā/Kāritaṁ* is often used in the sense of 'caused to be made'. The legend, thus, may well be compared to modern trade marks like 'Manufactured by so and so'. Nārāyaṇa-deva of this sealing, seems to have specialised in creating/manufacturing something (indicated by a feminine gender) and may have been making use of his seal while selling and sending his commodity elsewhere. There is every likelihood that Agroha continued to be a flourishing trade-centre during the third-fourth centuries A.D. where people like Nārāyaṇa-deva specialised in the manufacture of certain commodities which they sold under their trade mark.

9. This interesting sealing on a lump of clay (Pl.I.e) broken on the left was obtained in the excavationsin 1985 from Trench No. WA-27, Quadrant IV, layer 3, at a depth of 8.50 metres. It measures 3.6 × 2.8 cm. Within eye-shaped lined space, it contains the Brāhmī legend *Namo Vishṇau* in the characters of 3rd-4th century A.D. Indicating the popularity of Vaishṇavism in the region, it belongs to the category of motto seals.[19].

The legend is grammatically incorrect as the locative form has been used in place of the dative form.

10. This sealing (Pl.I.f) measuring 3.25 × 2.87 cm., was obtained from Trench No. WA-26, Quadrant IV, layer 2, at a depth of 30 cm. in 1985 and contains

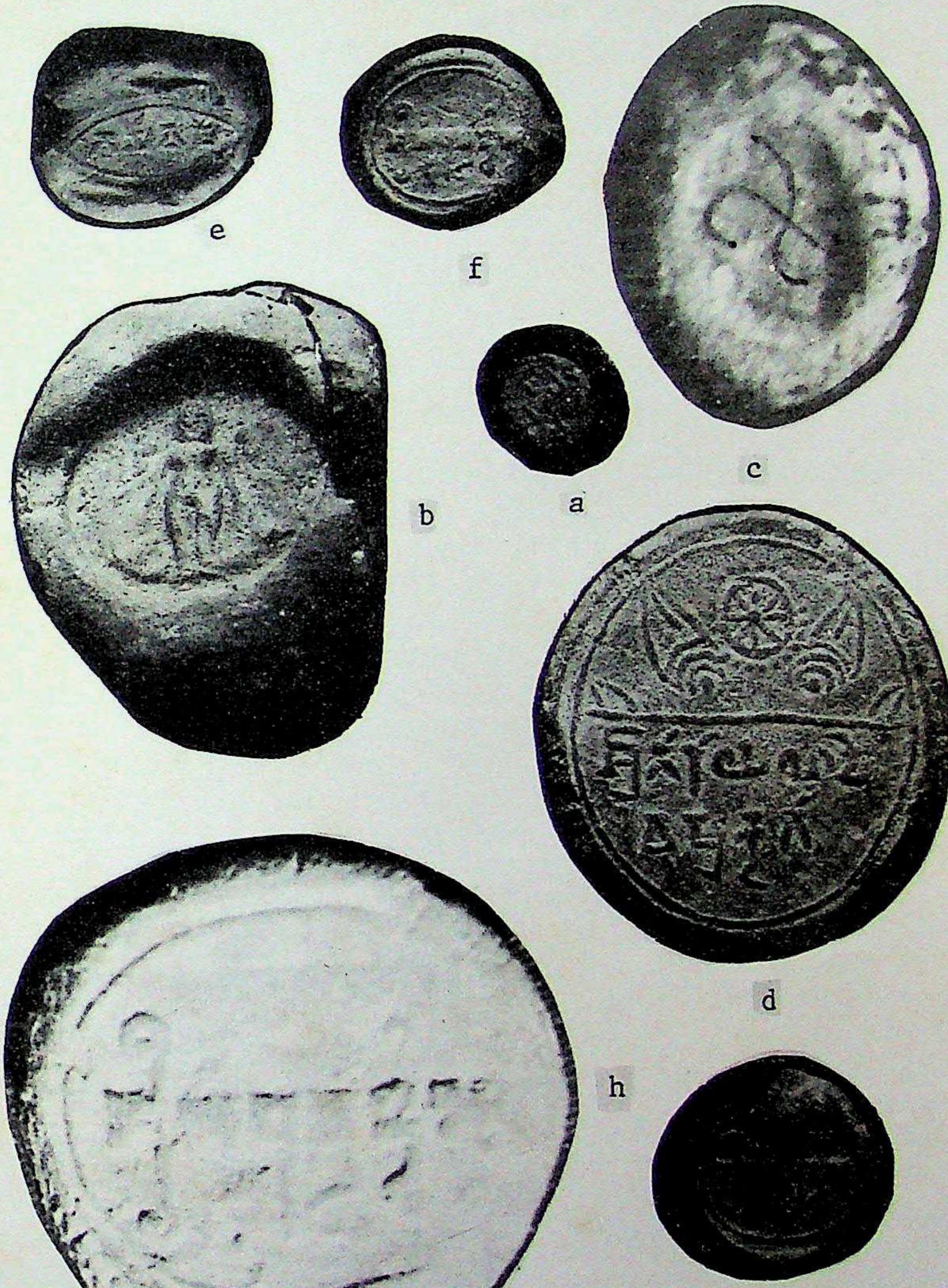
the Brāhmī legend in a lined circle *Śrī-Sādhu-Vṛiddhisya* in the typical Gupta characters of *circa* 4th century A.D. One similar sigil but slightly damaged (Pl.I.g) and another complete sealing, 3.0 × 2.5 cm., in size, with the same legend (Pl.I.h.) was recovered from the surface . Swami Omanand Saraswati had also published a similar sealing from Agroha.[20]

Grammatically incorrect, the legend shows the impact of Prākṛita.[21] The foregoing account makes it clear that these sealings, besides indicating the importance of Agroha as a flourishing trade centre during about half a millennium years from the Śuṅga to the Gupta period, throw welcome light on the socio-religious life of the people of Agroha and are thus important historical documents.

NOTES AND REFERENCES :

1. H.L. Srivastava, "Excavations at Agroha (Panjab)" *Memoirs of the Archaeological Survey of India*, No. 61, Delhi, 1952. Also see Devendra Handa, "Some Important Towns Of Haryana: A Study Of Their Past", *Journal of Haryana Studies*, Kurukshetra, Vol.II (1970), pp. 4-6; "Agroha Revisited," in *Prācī Prabhā : Perspectives in Indology* (Essays in honour of Professor B.N. Mukherjee), edited by D.C. Bhattacharyya and Devendra Handa, New Delhi, 1989, pp 239-58.
2. J. Przyluski, *Ancient Peoples of the Punjab* (Eng. tr. by Chitrabhanu Sen), Calcutta, 1962, p. 9.
3. John Allan *Catalogue of the Coins of Ancient India*, London, 1936, pp. clm-clviii; L.D. Barnett, *Bulletin of the School of Oriental and African Studies*, London, Vol. X(1940), pp.277-84; P.L. Gupta, "Identification of *Agacha* on Agroha Coins," *Journal of the Numismatic Society of India*, Vol. IV, pp. 49 ff.; K.K. Dasgupta, *A Tribal History of Ancient India : A Numismatic Approach*, Calcutta, 1974, pp. 1ff. etc.
4. *Imperial Gazetteer of India*, Vol. I, p. 242; Srivastava, *op.cit.* p.1.
5. C.J. Rodgers , *Report of the Panjab Circle of the Archaeological Survey for 1889-1889*, pp. 41-43.
6. Srivastava, *op.cit.*
7. *Indian Archaeology-A Review 1979--80* onwards.
8. Swami Omanand Saraswati, *Ancient Seals of Haryana*, Jhajjar, vs.2031, pp. 76-80, Nos. 31-50.
9. *Ibid.* No. 31.Also see *JNSI*, XXXII (II), 1970, pp. 154-55 and P.L. Gupta's Editorial Note on pp. 156-57 amending the reading., For some other emendations of Swami Ji's readings, see also Devendra Handa, "On the Readings Of Some Ancient Seals and Sealings", *Professor Ajay Mitra Shastri Felicitation Volume* (Journal of the Academy of Indian Numismatics & Sigillography) Indore, Vol. VI, 1988, pp. 76ff. & Pl.IV. We, however, feel that the legend on Swami Ji's sealing No. 44, read by him as *Dadākasya* and amended by us as *Śrī-Yākasya* should read *Śaśāṁkasya.*
10. Devendra Handa, " The Yaudheya Sealing" A Review, JNSI, L, 1988, pp. 130-33.
11. These sealings are now housed in the Department of Archaeology and Museums. Haryana, Chandigarh. We are thankful to the Director of the said department for the photographs of the sealings published here.
12. It was kindly deciphered by Dr.B.N.Mukherjee for us at Nasik during the Second International Colloquium in January, 1987.

13. K.K. Thaplyal, *Studies In Ancient Indian Seals*, Lucknow, 1972, p. 295.
14. Cf. Dr. Moti Chandra,*Sārthavāha*,Patna, 1953, p. 15.
15. Allan,*op.cit.*, p. 283, Pl. XLV.24.
16. The letters are comparable to those found on Agācha coins. We are sorry that this important sealing could not be photographed and reproduced here.
17. *Epigraphia Indica*, II, p. 234.
18. The reading is tentative.
19. Cf. Thaplyal, *op.cit.*, pp. 162-67.
20. Saraswati, *op.cit.*, No. 33.
21. Cf. Mahāsenāpatisya (No.1),Pushyahasthisya (No. 20), Buddhivasusya (N.76), Śrī-Nandasirisya (No. 89) etc. of Swami Omanand Saraswati, *op.cit.*



Pl. I. Sealings from Agroha

THE VEDIC SOURCE OF THE STORY OF MAHABHARATA

Roshan Gupta

ava drapso amṣumatīm *atiṣṭhat iyānah kṛṣṇo daś abhiḥ sahasraiḥ*
āvaṭ tam indraḥ śacyā dhamantam apa snehitir nṛmaṇā adhatta:

(Rg. 8.96.13)

Introduction : [There is a Kṛṣṇa in Rg.8.96.13 who according to the present paper is Sri Kṛṣṇa of Mahabharata. He along with Indra, whose other name is Arjuna too, subdued a revolt led by Duḥśāsu against king Kuruśravaṇa. This incident seems to be the basis of Mahabharata.]

The above mantra in the Ṛgveda bears reference to a Kṛṣṇa who is standing with ten thousand troops at the banks of Aṃsumati river. Unfortunately Sāyana commenting upon this mantra says that (*Kṛṣṇa nāma asuro* daśasahasrā Sankhyai asuraiḥ parivṛtaḥ san aṃsumatī - nāmadheyāyā nadyāstīre atiṣṭhat tatra tam kṛṣṇam udaka madhye sthitam Indro bṛhaspatinā saha āgacchat. āgatya tam kṛṣṇam tasya anucarāṃśca bṛhaspati-sahāyo jaghāna iti') Kṛṣṇa asura (a demon) was standing at the bank of river Aṃsumati with ten thousand forces. Indra seeing this came along with Bṛhaspati and killed him. Sāyana added the epithet of Asura[1], with the name of Kṛṣṇa probably on the basis of other references of Kṛṣṇa in the Ṛgveda. For example in Ṛgveda i.101.1 'yaḥ kṛṣṇagarbha nirahan ṛjiśvana' has been interpreted by Sāyana as Kṛṣṇa's wives kṛṣṇo nāma kaścid asuraḥ tena *niṣiktagarbhaḥ tadiyaḥ bhāryah* nirahan avadhīt. kṛṣṇam asuram hatvā putraṇam api anutpatyartham garbhiṇiḥ tasya bhāryaḥ api avadhīt iti arthaḥ'. Now here 'kṛṣṇa garbhāḥ' has nothing to do with Kṛṣṇa an asura, as interpreted by Sāyaṇa. 'Kṛṣṇagarbhāḥ' simply means 'black wombed' probably a reference to a slave woman. This meaning is confirmed by the use of 'kṛṣṇayonih dāsiḥ' in Rg. 2.21.7 where Sayana himself interprets as 'Kṛṣṇayonih *nikṛṣṭajātiḥ* dāsiḥ upakṣapayitrīḥ āsuriḥ senāḥ' as the army of demons or of low castes. 'dāsiḥ' simply means 'slave women' or maid servants. In Rg. 4.17.14 'kṛṣṇa' is interpreted as dark cloud by Sayana. In Ṛgveda 8.85.3-4 the word 'Kṛṣṇa' is obviously used for 'himself' by the poet Kṛṣṇa Angirāsa, the seer of these mantras. But here in the Ṛgveda 8.96.13 the word is used in the sense of a proper noun and does not mean 'kṛṣṇa - the demon' as Sayana puts it. From our point of view, the whole context i.e., the mantras Rg. 8.96.13-15 require a review. Sayana in the above quoted mantra Rg. 8.96.13 interpreted the 'word' 'āvat' as 'prāpnoti' (approached) and further adds that 'snehitiḥ apa adhatta' means 'sarvasya himsitris tasya senaḥ apa adhatta . apadhānam hananam.a-vadhīt iti arthah (killed the forces which were killing others). But if we read this mantra together with mantra 14, then we come across the expression 'viśo adevih abhyā carantir bṛhaspatinā yujendraḥ sasāhe', which means that accompanied by Bṛhaspati Indra brought to book the people behaving in most undivinely (fiendish) way. The word 'viśaḥ' does not mean the 'army'. It rather means 'the people', 'the subjects'. So the mantra Rg.8.96.13 will mean that Indra having seen kṛṣṇa standing with ten thousand troops on the banks of Aṃsumati approached him and put down with a heavy hand the violent people (who had risen against).

Now the question rises who were these violent people in the vicinity of Aṃsumati river whom Indra subdued and Kṛṣṇa had to come with a force of ten thousand people to bring them under control. Aṃsumati, according to Sayana, flows in the territory of Kurus[2] (apa kramya tu devobhyaḥ somo vṛtra-bhayārditaḥ. nadīm aṃsumatīm nāmā abhyatiṣṭhat *Kurūn* prati'). Thus it must be flowing in the land of kūrus or Kurukshetra, the territory of Kuruśravaṇa.[3] Kavaṣa Ailusa in Rg. 10.33.1 says that all the gods saved him when the outcry came that Duḥśāsu had come (viśve devāso adha māmarakśan duḥśāsuḥ āgat iti ghoṣa āsīt). Kavaṣa in Rg. 10.33.1-4 bewailing his stark poverty and hunger also states that gods helped him in getting the priesthood of Kuruśravaṇa. ('kuruśravaṇam āvṛni rājānam Trāsadasyavam' maṉhiṣṭham vāghatāmṛṣiḥ).

Sāyana commenting upon these mantras has interpreted 'duḥśāsu as ('duḥśāsano ayam ṛṣi') some sage 'Duḥśāsana' by name came. But the expression of Kavaṣa that gods protected him ('arakṣan') shows that Duḥśāsu instead of being a sage must have been a dreadful person. We, therefore believe that 'Duḥśāsana' or 'Duḥśāsu'[4] must be the man behind the violent mob of people whom Kṛṣṇa and Indra (also known as Arjun)[5] subdued. As Kavaṣa was the priest of Kuruśravaṇa, it must be the reign of Kuruśravaṇa. So all these mantras read together give us the impression that some Duḥśāsu – a fearful man, created unrest amongst the peoples of king Kuruśravaṇa. They rose in revolt against him. Kṛṣṇa came with a force of ten thousand contingent at the banks of Aṃsumati to help his friend and Indra (Arjuna) seeing this situation put down the revolt with a heavy hand.

The reference in Satapatha Brahmana (13.5.4.21) that Śatānīka, the son of Satrājit, caught hold of sacrificial horse of Dhṛtarāṣṭra – the son of Vičitravīrya, the king of Kāśi, further throws some light on the episode referred to in the Rg. 8.96.13 Dhṛtarāṣṭra must have sided with Duḥśāsu in the adventure against Kuruśravaṇa as Śatānīka belonged to the family of Somakas and Sṛnjayas. Somakas and Sṛnjayas are frequently mentioned in the Mahabharata as the allies of the Pāṇḍavas. Pāṇḍu or Pāṇḍavas find no mention in the Vedas, Brāhmaṇas or Upaniṣads. So Kuruśravaṇa or Kūru might have been originally the adversary of Duḥśāsu and Dhṛtrāṣṭra.[6] Dhṛtrāṣṭra in Śatapatha Brahmana III.5.4.22 is the king of Kāśi. Pratardana the grandson of Sṛnjaya and a Bharata also is given as ruler of Kāśi-Kāśirāja in the sarvānukramaṇi of Kātyayana. It is probable that the kingdom of Kāśi might have been the bone of contention between the Dhārtrāṣṭras and the Sṛnjayas, which further led to a bigger conflict between Kuruśravaṇa and Duḥśāsu.

Thus Kṛṣṇa in Rg. 8.96.13 was not an 'asura' as Sayana has interpreted but must have been the son of Devaki[7], the lord of the Gita. (See Appendix II).

This must have been the basis of the Mahabharata epic. In brief, we can say that Duḥśāsu led a revolt of people against Kuruśravaṇa 'the king of Kurukṣetra' most probably to usurp his kingdom, which was subdued by Indra or Arjuna (Indra's other name is Arjuna too) and Kṛṣṇa at the bank of Aṃsumati. Sṛnjayas and Somakas were on the side of Kuruśravaṇa while Duḥśāsu was helped by Dhṛtrāṣṭra – the son of Vicitravīrya, the king of Kāśi. Thus Kūrus, Sṛnjayas and Somakas i.e. Bharatas fought a war against Duḥśāsu (probably Duḥśāsana of Mahabharata) and Dhṛtrāṣṭra, the king of Kāśi, who was not a Kuru.

FOOTNOTES

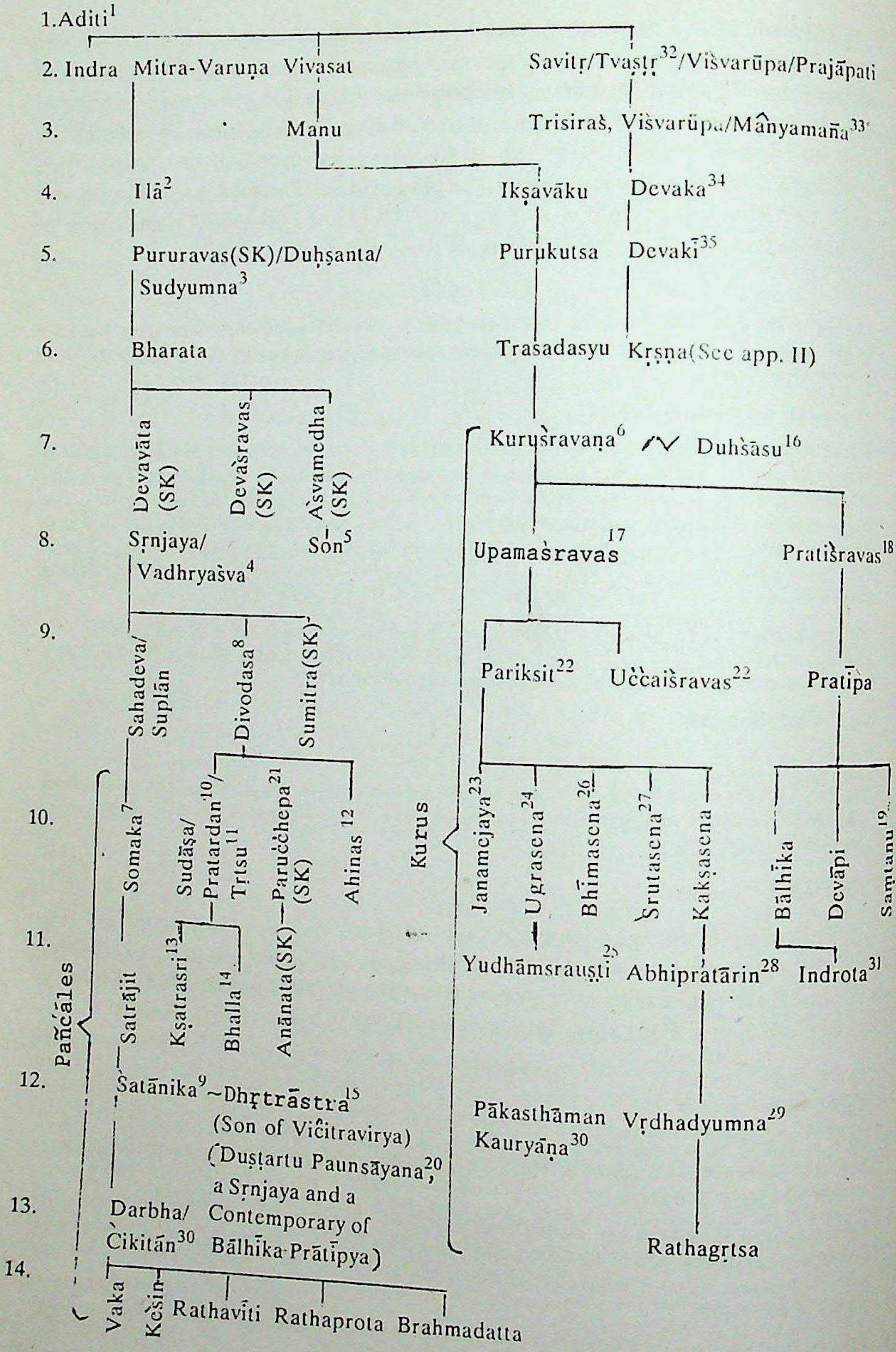
1. 'Asura' in the Ṛgveda is generally used in the good sense and is an equivalent of 'deva' but here in the commentary of Sayana it is used in the opposite sense, meaning thereby 'demon' as in the classical Sanskrit.
2. Aṃsumati is Jamuna R.2.55.22.
3. Kuruśravaṇa appears to be the founder of dynasty as Ṛgveda mentions only Kuruśravaṇa in the hymns of Kavasa Ailūsa. Kuruśravaṇa in fact must be the 'Kuru' as no name except this resembling 'Kuru' is mentioned in the Vedas. Puranas mistakenly break Kuruśravaṇ into two personalities 'Kūru and 'Samvarana' (Bhp 9.22.3 -4) He was not a Bhārata but as Purus, whose king his father Trasadaryu was (Rg 4.38.1) occupied the region of Sarasvati (Rg. 7.96.2) occupied by Bharatas (Rg. 3.23.4) as well as Kurus the descendants of Kuruśravaṇa, the Puranas linked them all to the dynasty of Bharata. VI (Part p.16 >), holds the same view.
4. The background of Duḥśāsana or Duryudhana in the Mahabharta is basis of our belief, Vedic Index confirms our view by stating that Duḥśāsu is probably a proper name in the Rg.X.33.1 and would thus be an enemy of Kuruśravaṇa (VI part I P. 371).
5. SB V.4.3.7; JB 3.199.
6. Dhrtrāṣṭra was not a Kuru King. (VI part 1. p.403).
7. Tradition (Weber Ibid Part I p.184) and several modern writers like Grierson, Garbo and Von schroeder recognize in Kṛṣṇa Devaki-putra, of Chhāndogya Upaniṣad, the hero Kṛṣṇa, who later was deified (Ibid).

APPENDIX I

Following is the genealogical table (Given on page120) derived on the basis of the statements of the Vedas, Brahmaṇas, Upaniṣads as well as Mahabharata and Puranas, where ever necessary of the persons belonging to Bharata Dynasty of the Kuru, Pancālas, Tṛtsus or Sṛnjayas.

FOOTNOTES

1. Rg. 2.27.1
2. Ilā is stated to be Maitrāvāruṇi (SB XIV.9.4.27) as well as daughter of Manu (SB. 1.8.1.7). Probably she was the daughter of Mitra-Varuna, adopted by Manu as suggested by Skandaswami (On Rg. 1.31.11).
3. Pururavas and Duḥsanta are identical as Satapatha Brahmana (XIII.5.4.II -12) refers to Bharata as Saudyumi (son of Sudyumna) and Dauṣyanti (son of Duḥṣanta). Kūrma Puraṇa says that 'Sudyumna' was the name of 'Pururavas' (Pūrvardha 19.7-8). Name of Bharata is mentioned in Rg. 6.16.4.
4. Sṛnjaya and Vadhryasva are identical as both of them are father of Divodasa (Rg. 6.47.25; 6.61.1) and son of Devavāta Rg.4.15.4).


1. Aditi¹
2. Indra
Mitra-Varuṇa
Vivasat
Savitṛ/Tvaṣṭṛ³²/Viśvarūpa/Prajāpati
3.
Manu
Triśiraś, Viśvarūpa/Mānyamana³³
4.
Ilā²
Ikṣvāku
Devaka³⁴
5.
Pururavas(SK)/Duḥṣanta/Sudyumna³
Purukutsa
Devakī³⁵
6.
Bharata
Trasadasyu
Kṛṣṇa(See app. II)
7.
Devavāta (SK)
Devaśravas (SK)
Aśvamedha (SK)
Kuruśravaṇa⁶
Duḥśāsu¹⁶
8.
Sṛnjaya/Vadhryaśva⁴
Son⁵
Upamaśravas¹⁷
Pratiśravas¹⁸
9.
Sahadeva/Suplān
Divodasa⁸
Sumitra(SK)
Pariksit²²
Uccaiśravas²²
Pratīpa
10.
Somaka⁷
Sudāṣa/Pratardan¹⁰/Tṛtsu¹¹
Paruccheра²¹ (SK)
Ahinas¹²
Kurus
Janamejaya²³
Ugrasena²⁴
Bhīmasena²⁶
Śrutasena²⁷
Kakṣasena
Bālhīka
Devāpi
Saṃtanu¹⁹
11.
Pañcāles
Satrājit
Kṣatrasri¹³
Bhalla¹⁴
Anānata(SK)
Yudhāmsrauṣṭi²⁵
Abhipratārin²⁸
Indrota³¹
12.
Śatānika⁹
Dhṛtrāstra¹⁵ (Son of Vicitravirya)
(Duṣṭartu Paunsāyana²⁰, a Sṛnjaya and a Contemporary of Bālhīka Prātīpya)
Pākasthāman Kauryāṇa³⁰
Vṛdhadyumna²⁹
13.
Darbha/Cikitān³⁰
Rathagṛtsa
14.
Vaka
Keśin
Rathavīti
Rathaprota
Brahmadatta

5. A son of Aśvamdha is mentioned by Rg. 8.68.15. Name not given.

6. Kuruśravaṇa is a son of Trasadasyu (Rg.10.33.4). Trasadasyu is son of Purukutsa (Ath. 20.37.3) who is an Aiksavaka i.e., son of Ikṣavāku (SB XIII, 5,4,5).

7. Somaka was the son of Sahadeva Suplān and grandson of Sṛnjaya (Ait. Br.7.34; Śatapatha Brāhmaṇa 2.4 and 4.3-4; Rg. 4.15.4.9).

8. Rg. 6.61.1; 6.47.25. Divodāsa is also known as Prastoka, Atithigva, Aśvatha (Rg. 6.47.21-24) and Pijavana (Rg.7.18.25). His descendants were commonly known as Bharatas (Rg. 6.16.19; 3.53.12) as well as Tṛtsus (Rg. 7.33.3,5).

9. Śatānīka was the son of Satrājit (SB XIII.5.4.9-13; Ait Br.VII.21.5). Darbha, also known as Ċikitāna (Chh Up. 1.8.1), was the son of Śatānīka Pañcāla (JB 2.100) and Pañcālas are Somakas (Mbh. Adi Parvan 12.185.25) · Keśin Dārbhya wasthe son of sister of Uċċaiśravas, the Kuru king (JB.2.279-81), brother of Parikṣit (Mbh.Adi Parvan 1.94) and a contemporary of Pratṛd Bhalla (JB 2.122-124); Mait S.1.4.12; Taitt S.11.6,2.3) Vaka Dārbhya was a contemporary of Dhṛtrāṣṭra (Kath S.XXX.2). All these contemporanous statements prove that Satrājit was not a remote descendant of Somaka. Most probably he was son of Somaka.

Other Pañcālas known were son of Yajñasena, a contemporary of Keśin Dārbhya (JB. 2.53), His brother Śikhandi (Kausi Br. VII.4), Pravāhaṇa Jaivāla, a learned Pañcāla king contemporary of Dālbhyas (Br Up.VI.2.1). Pañcāla Ċaṇḍa (Ait Ar.III.I.6), Khaṇḍika Audbhāri (SB XI.8.4.6) teachers, Durmukha Pañcāla—a king (Ait Br.VIII.23), Kraivya Pāñcala (SB XIII.5.4.7), Śona Satrāsaha (SB XIII.5.4.16-18). The relationship of these Pañcālas among themselves is not known but they all were present in the same period.

10. The same patronymic 'Daivodasi' of Sudasa (Rg.7.18.25) and Pratadan (SK), same priest Bharadwaja of Sṛnjayas (Rg. 6.27.7) and of Pratardan (Kath S.XXI.10) king of Kāśi, prove that Sudasa and Pratardan were identical.

11. Rg. 7.33.3,5.

12. JB 2/100

13. Rg.6.26.8

14. J Up Br. 3.31.4

15. See *supra*, The text of the paper.

16. See *supra*, The text of the paper.

17. Rg. 10.33; VI Part I P. 93; MV 203.

18. SB XII.9.3.3 mentions a Bāhlīka Pratīpya Kauravya which prove that he was a son of Pratīpa and a Kuru. Pratīpa is stated to Prātisutvan i.e., son of Pratisuva orPratiśravas(Ath. 20.29.2). Pratiśravas might was son of Kuruśravaṇa as his name resembles that of Upamśravas.

19. Devāpi and Śantanu are the sons of Pratīpa according to Mbh (1.7.91.15); Nirukta and bṛhaddevatā (Ni.2.10; BD VII. 155) call them Kauravyas. Their names are found in Rg. 10.98. Ṛgveda calls Devāpi as Ārṣṭiṣeṇa (Belonging to an order of teachers Va, p. 92.6) and Saṃtanu as Aulānam i.e, a son of Ula (Rg. 10.98.11) Most probably they were adopted by Pratīpa.

20. Duṣṭartu Paunsāyana, a king of Sṛjayas was expelled from his principality. He regained the dominion over the Sṛnjayas with the help of Revottar Pātāva Ċakrasthapati who was also expelled by the Sṛnjayas, inspite of the resistance of Bālhikā Prātipya (SB 9.3.1-13). It is not possible to define his place in the pedigree of Sṛnjayas. but his contemporenity with Bālhika Prātīpya prove that he belonged to that very period.

21. Parikṣit is a Kauravya according to Ath. 20.127.7-8 i.e. , a grand son of Kuru. So he might was a son of Upamaśrvas.

22. He is the brother of Parikṣit and a grandson of Kuru (Mbh.1.94).

23. Ait Br. VII.27 and 34; VIII.II; SB XIII.5.4.1)

    Out of the descendants of Janamejaya given by Mahābhārata and Purāṇas. Only a few are traceable from the Vedas. Rg. 5.79.2 names one Sunītha, son of Sucidratha and Pañcaviṃsa Brahmaṇa mentions one Timirgha Daureśruta (XXV. 15).

24. SB XIII.5.4.3

25. Ait Br. VIII.27.7

26. As in 24

27. As in 24

28. J Up Br. (1.59.1; 3.1.21; 2.2.13) and PB X.5.7 mention one Abhīpratārin Kākṣaseni. Kakṣasena is son of Parikṣit according to Mbh.1.94.

29. Ait. Br.III.48-49.

30. Rg. 8.3.21 names one king Pākasthāman Kaurayāṇa. He was also a king of Kurus according to VI Part 1.P.16.

31. SB XIII.5.3.5, 4.1 He officiated at the horse sacrifice of Janamejaya.

32. Savitṛ, Tvaṣṭṛ and Viśvarūpa are identical in the Ṛgveda-devastvaṣṭa savitā viśvarūpa (Rg.3.55.19; 10.10.5).

    Savitā is Prajāpati (Rg.4.53.2)

33. Rg. 10.8.9

34. Rg. 7.18.20

35. Bh p.9.24.19-21.

APPENDIX II

Sri Kṛṣṇa the son of Devakī (Chh Up.3.17.6) is also called 'Vaikuṇṭhohari' in the Mahābhārata (Bhīṣma Parvan 7.21.5) i.e. son of Vikuṇṭhā. Vikuṇṭhā an āsuri lady (Sayana) according to Rg. 10.47 begot a son like Indra with his blessings. This Vikuṇṭhā thus most probably was the other name of Devaki who according to Bh. P. (9.24.19-21) was the daughter of Devaka. Devaka according to Rg. 7.18.20 was the son of Manyamāna. Manyamāna was the other name or attribute of Triśiras Viśvarūpa son of Tvaṣṭṛ (Rg.10.8.9-son of Aditi). The family tree of Śri Kṛṣṇa is shown in Appendix I.

Savitā in Ṛgveda is described as 'asura pracetah' (Savitṛ the God, the Sapient Asura Rg.4.53.1). As Sri Kṛṣṇa belongs to this family it is most plausible that the attribute was used with him too in the same sense but as Tvaṣṭṛ later did not command the same respect and Indra beheaded him (Rg.3.48.4), so Sayana used 'asura' in a contemptous sense.

FOOTNOTE

Our supposition is confirmed by Bṛhaddevata (7.49) which calls Vaikuṇṭhā as daughter of Prajāpati though in our opinion she was not the daughter of Prajāpati but grand daughter. Vikuṇṭhā while lauding Indra calls him by the epithets śūra, Vasupati, and Gopati and Vṛṣaṇam –

jagṛbhma te dakṣinam indra hastam vasuyavaḥ *vasupate* vasūnām
Vidme hi tvā *gopatim śūra* gonām asmabhyam citram *vrsnam* rayim dah
Rg. 10.47.1

ABBREVIATIONS

Ait Ar : Aitareya Araṇyaka
Ait Br : Aitareya Brahmaṇa Ed. Martin Hauge. Bombay, 1863.
Ath. : Atharvaveda Dayanand Samsthan, Delhi, Samvat 2033.
Bd : Bṛhad Devata, Macdonell A.A. Harvard Oriental Series, Vols. 5 & 6, 1904.
Bhp : Bhagvat Purana. Gorkhapur. Samvat 2021.
Brup : Bṛhadaraṇyaka Upaniṣad ·Aikādasopnisatsamgrah Ed. S. Satyanand Lahore, Samvat 1995.
JB : Jaiminiya Brahmana Ed. Dr. Raghuvira & Lokesh Chandra, Delhi 1986.
JupBr. : Jaiminiya Upaniṣad Brahmana. Hanns Oertel. Journal of the American Oriental Society, Vol. XVI, 1896.
Kath S. : Kathaka Samhita Ed. Caland, 1918.
Kausi Br. : Ed. Lindner B. Jena 1887.
Kup : Kūrma Purana, Bibliotheca Indica 1890.
Maits : Maitāyaṇi Saṃhita, Caland 1918.
Mbh : Mahābhārata, Ed. Von Buitenen.
Mv : A Sanskrit English Dictionary, M.Monier Williams Delhi 1979.
Nir : Nirukta, Ed. Laksman Sarupa Lahore, 1927.
PB : Pañcavimsa Brahmaṇa, Caland, Calcutta 1982.
Rg. : Ṛgveda, Ed. Sripad Sharma S/o Damodar Bhatt Santvalekar Aundh, 1940.
SB : Satapatha Brahmana, Eggeling J. Sacred Books of the East Vol XII. Oxford.
SK : Sarvānukramaṇi of Kātyāna, Ed. Viśvabandhu Hoshiarpur 1966.
Taitts : Taittiriya Saṃhita, Anandasram series no. 37 Poona.
Vap : Vāyu Purāṇa.
VI : Vedic Index of Names and Subjects, Macdonell A.A. & Keith A.B. Delhi 1982.
~ : Sign of Contemporenity

OUR CONTRIBUTORS

BHIM S. DAHIYA is Pro-Vice-Chancellor, University of Kurukshetra, Kurukshetra. (Haryana).

SUMANYU SATPATHY is currently lecturer in English, Pachhunga University College, North-Eastern Hill University, AIZAWL, Mizoram.

NASSER MALEKI has Ph.D. in English from Agra University. His Doctoral thesis is on Social and Political Ideas of Lord Byron.

SUNITA has a Ph.D. degree in English from Panjab University, Chandigarh. Her Doctoral thesis is on Theodore Roethke.

JAGMOHAN SINGH BAINS is an Associate Professor of Foreign Languages at Punjab Agricultural University, Ludhiana.

BALTEJ SINGH BRAR is research scholar in the Department of English, Punjabi University, Patiala.

CHARU VERMA is a research scholar in the Department of English, Himachal Pradesh University, Shimla.

MADHU JOSHI is on the faculty of English at D.S.B.C. College, Kumaun University, Nainital, U.P.

B.P. SANDILYA is currently Assistant Professor in the Department of Humanities and Social Sciences, IIT, Kharagpur.

AMRIT MEHTA is lecturer, Department of German, Panjab University, Chandigarh. He is a frequent contributor to Panjab University Research Bulletin (Arts).

M.S. ANEJA is Reader in the Department of English in Evening Studies, Panjab University, Chandigarh.

KALPNA RASTOGI is research scholar in the Department of Sanskrit, Panjab University, Chandigarh.

PRITAM SINGH KAMOTRA is research scholar in the Department of Public Administration, Panjab University, Chandigarh.

DEVENDRA HANDA is Reader in the Department of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh.

ROSHAN GUPTA is research scholar in the Department of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh.

FACING POST-MODERNISM

Valerian Rodrigues

Post-modernism has been a significant intellectual trend in the developed world particularly in Europe and the United States for the last twenty years. This trend reflects and, in turn, reinforces major shifts in the economy, society, art, architecture, literature and music and the political and ideological arenas have witnessed during these years. While there are disagreements about the extent of shift registered by this trend and its impact or even about its underlying conceptions, there is no disagreement that we are witnessing a new phase of development from early seventies which have been seriously questioning the fundamental assumptions held dear across ideological differences for far too long.

It may be better for us to place modernism[1] into perspective before we delve into its suffix induced departures or breaks. The impress of modernism traverses an entire spectrum, and according to some ranges across opposite poles. Baudelaire, one of the great commentators on modernity was to say, "Modernity is the transient, the fleeting, the contingent; it is the one half of art, the other being the eternal and the immutable".[2]

Such opposition inbuilt into it is expressed by many a commentator. One of the most classic statement in this regard being that of Marx and Engels in the Communist manifesto which brings to the fore the creative as well the destructive dimensions of the bourgeoisie endeavour of modernity. The contradictory tendencies inbuilt into it have been reiterated by several other observers looking at this phenomenon from very different perspectives. Berman, for instance, points out,

> "To be modern is to find ourselves in an environment that promises adventure, power, joy, growth, transformation of ourselves and the world and, at the same time, that threatens to destroy everything we have, everything we know, everything we are".[3]

He goes on to argue that such an experience cuts across geography and ethnicity, class and nationality, religion and ideology and thereby provides a unity. But "it is a paradoxical unity, a unity of disunity" and quoting Marx says that in this enterprise "all that is solid melts into air". Modernity, therefore, does not provide a sure anchor. Macintyre has argued how inspite of the claim of modern man to make his own destiny he is so poorly endowed with any consensus regarding such destiny and the moral yardsticks constitutive of the social solidarity necessary for the same[4]. Rorty points out how inspite of the voluminous outpourings on epistemology that we have had, integral to the modern idiom, how distant we are from arriving at Truth that can command universal assent.

Modernity does not measure itself by the bygone no matter how dearly it might have been held. It is constantly at the crossroads. Transitoriness does not let retain a sense of historical continuity. If there is a meeting to the past it is within the maelstrom of change.

It involves not merely a break with the past but a "never-ending process of internal ruptures and fragmentations within itself".[5] What was sacrosanct at an earlier phase may seem quite banal subsequently. Further it might be dissipated into several rival positions constantly churning up seeming oppositions which however feed the mainstream. As a consequence the permanent and immutable in it proves too slippery. Modernity rarely keeps its promise.

Even if it is seen as a continuous openness for discovery, such as approach is entwined 'in a field of continually changing meanings'. They are constantly reinvented. Every stage in communication, thereby, becomes a new moment, its sequentiality read into it and, therefore, calling for continuous reflective negotiation. Such tentativeness and redesigning is not merely confined to language. According to Harvey,

> "Modernization entails, after all, the perpetual disruption of temporal and spatial rhythms, and modernism takes as one of its missions the production of new meanings for space and time in a world of ephemerality and fragmentation"[6].

If this is the phenomenological experience of modernity, how such a project came to be constituted or arrived at and what elements go into the making of it ?

The project of Modernity in History :

Modernity does not enjoy an unequivocal meaning. Perry Anderson in his essay, 'Modernity and Revolution'[7] finds modernism 'completely lacking in positive content', its reference being 'blank passage of time itself'. Often it is used as an umbrella term sheltering several distinctive meanings : It may refer to one's particular historical conjuncture as being somehow peculiarly pregnant with crisis and change. It could signify a 'portentous, confused yet curiously heightened self-consciousness of one's own historical moment, at once self-doubting and self-congratulatory, anxious and triumphalist together'. It suggests, at one and the same time, an encapsulation and denial of history in the immediacy of the present from which vantage point all previous developments may be complacently consigned to the dustbin of 'tradition'. It may suggest a heightened pace of history in one's own immediate experience.

While all historical epochs are modern to themselves not all live their experience in this ideological guise.

While modernism insists as the present, its face is set to the future. The present moment is somehow of the future to which the present is no more than an orientation. Further, the future is sequential to the present. There is thus an awareness of the present as deferment, 'as an empty excited openness to a future which is in one sense already here, in another sense yet to come'. Modernism involves a revaluation of space, time and their relation.[8] They are removed from their contextual, communitarian and symbolic anchor and unitised and homogenised as per abstract and universal criteria. Such perceptions have set into motion revaluations and reactions, fascism being just one of them. The rhetoric of fascism was directed against such derootedness and impersonal bonding. Modernity involves rigorous subjection to the demands of space and time to suit 'calculating economic rationality'. It may be expressed through what is called 'spatialisation of time'[9], as in such representations as montage/collage where different effects out of different times and spaces could be superimposed as to create the impression of simultaneity. Modernity has emphasized on time and space in the sense of their *becoming* rather than *being* in space and time.

Modernism, valorised aesthetic experience as an end in itself. It gave fillip to such trends as 'radical subjectivism', 'untrammelled individualism' and 'search for individual self-realisation'. The romantics played a major role in it. Art came to be set on the pedestal denoting it as the permanent and the immutable facet of the pole of modernism. Various devices were designed for this purpose such as consciously projectings its own reality as a construction or an artifice or seeing itself as self-referential constructrather than a mirror of society. Such devices helped it to show that it was above the mundaneness of this world and represented a higher system of values. Modernist artist was constantly projected as the one who attempts to cull out the permanent and universal from the ephemeral and fleeting. However such a construction of the spiritual could not avoid tensions between *our gods* and *their gods* as expressed in such cleavages as "between internationalism and nationalism, between globalism and parochialist ethnocentrism between universalism and class privileges"[10]. Such aesthetic taste inspite of its claim to universality had 'a strong-felt sense of place'. It was also very much an urban phenomenon expressed in urban migration, industrialisation, mechanisation, massive reorderings of built environments and politically based urban movements. Habermas, who terms this transformation as the 'project of modernity', points out that such a change came to focus only during the 18th country.[11] It involved the intellectual efforts of enlightenment thinkers "to develop objective science, universal morality and law and autonomous art according to their inner logic".[12]

It was believed that the knowledge generated by free and creative individuals will be put to the pursuit of human emancipation and the enrichment of human life. Scientific domination of nature would secure freedom from scarcity, want and arbitrariness of natural calamity. Besides transformation of the individual and control over nature rational forms of social organisation and modes of thought would bring about liberation from the irrationalities of myth, religion, superstition, arbitrary use of power and human frailities. As a consequence the universal, eternal and immutable qualities of humanity will be revealed. Such conceptions are found in 'the white-man's burden' endeavour or that of the 'civilizing mission', so familiar in the colonial discourse. It constitutes the underlying theme of Macaulay's minute on education or Raja Ram Mohun Roy's pleading for western education in India. Let us not take comfort that the modernity project was just safely ensconed within an European sphere.

Modernity embraced the idea of progress and break from history and tradition. It subscribed to the secular meaning, the demystification and desacralisation of knowledge and social organisation. It lauded human creativity, scientific discovery and pursuit of individual excellance. It upheld the doctrines of equality, liberty and faith in human intelligence opened up by education and universal reason. Man has the same nature everywhere and he would strive towards the same if conditions were to be established for the same. For Condorcet, one of the great votary of this project "A good law is good for everyone".

"The enlightenment project" writes Harvey, "took it as axiomatic that there was only one possible answer to any question". It sought control over natural and social affairs and attempted rational ordering. This rationale was carried overboard in its picturing and representations of the world. A specific exactitude of representation was insisted on for this purpose. It was believed that application of human reason to nature, society and the human person himself would result in the perfectability of man.

Thinkers like Adam Smith and Saint-Simon could argue that the benefits of capitalist modernity will accrue to all once the shackles of feudal class relations had been thrown off. This thesis was rejected by Marx, while providing at the same time "one of the earliest and most complete accounts of capitalist modernisation".[13] The socialist movement increasingly challenged the unity of enlightenment reason hitherto accepted by its numerous votaries. However, in a way, rebellion against modernity came up much more ardently in the colonies not merely on account of the reaction of tradition against it, which was true in the West as well, but colonialism presented itself as modern and the modernity of the modern itself came to be contested. Gandhi's *Hind Swaraj*, in a fundamental sense, contested its rationale. The idea of modernity was attempted to be constructed differently by the rise of the nationalist movements. They challenged significantly hitherto dominant perspectives of modernity. However, sensitivity to its limitations did not by itself warrant realistic alternatives to their socio-cultural conditions in a world with highly shrunk boundaries.

While questioning about modernism began from about 1848, definitive doubts about it arose between 1910-1915. This change began to question the ineluctability of progress and showed growing unease with the categorical fixity of elightenment thought. It was during this phase, states Harvey, "the impossibility of representing the world in a single language" was realised. "Understanding had to be constructed through the exploration of multiple perspectives. Modernism, in short, took on multiple perspectivism and relativism as its epistemology for revealing what it still took to be the true nature of a unified, though complex, underlying reality".[14] World War I was to be the watershed, in a way. Taylor has argued that modernist subjectivity "was simply unable to cope with the crisis into which Europe in 1914 was plunged".[15] In fact several commentators saw the war as the inevitable extension of a particular trajectory of modernity and, therefore, ingrained into it.

Modernism in the inter-war period tried to appreciate technological efficiency and freedom through order. It was also the period of the triumph of positivism. Politics was attempted to be aestheticised through resort to myths, rootedness in place and environmentally bound traditions as was attempted by Heideggar.[16] This modernism is often called "Heroic".[17] Fascism was to be one of its tragic results.

Following World War II it was the 'Universal' or 'High modernism' that flourished in United States led the project. Its economic level was constituted of Fordism-Keynesianism. During this phase high modernist art, architecture, literature and painting became establishment arts and practices. At the same time, a capitalist version of the enlightenment project of development for progress and human emancipation, however derided might it be by others as a clothing for imperialist pursuits and hegemonistic designs, attempted to hold sway.

In the 60's strong new left movements opposed to the oppressive qualities of scientifically grounded technical–bureaucratic rationality, expressed in monolithic corporate state and other forms of institutionalised power, including that of bureaucratised political parties and trade unions, threatened to shake the established order. The counter–cultures they gave rise to gave stress on individualised self-realisation through a distinctive new-left politics. It embraced anti-authoritarian gestures and iconoclastic habits, in music, dress, language and life-style and the critique of everyday life. Although it was a failure, it is seen as the threshold of a new era, 'the harbinger of the subsequent turn to postmodernism'. As per Harvey's periodisation, "Somewhere between 1968 and 1972, therefore, we see post-modernism emerge as a full-blown though still incoherent movement out of the chrysalis of the anti-modern movement of the 1960s."

The critique of the modernist project :

This is not the place to develop elaborate and considered critique of the modernist project. One could just state a few of them in passing, especially those which played a significant role in defining the postmodernist turn. Modernism did not seem to have established the means-end relationship. There was no innate affinity between the means that it suggested and the ends towards which it was directed. Further there was no clarity nor agreement regarding ends to be pursued. What seemed oppressive to some was liberative to others. Even in the area of high-brow political theory such tension was seen in the discussion concerning positive liberty and its linkage with liberty as such.[18]

Given the vacuousness of the goals prescribed and reason as the arbiter of issues, it became imperative to decide who possessed superior reason directing the sure path and the conditions of its exercise. While Bacon took recourse to 'wise sages' as the ultimate arbiters, Rousseou conceded that dissenting individuals could be forced to be free as they did not recognise their real interests; the deists saw a divine plan at work while Adam Smith found a hidden hand regulating the market. Marx substituted for general human emancipation, class emancipation as the necessary link to achieve the former.

It is not that everyone welcomed the modernist project with open arms. There were critics like Burke. Malthus threw scorn on the modernist project and argued that the chains of natural scarcity and want cannot be given up. De Sade pointed out at its other dimensions. By far, Marx and Weber raised fundamental doubts on the modernist project. While Marx saw it as inherently contradictory requiring a higher resolution through proletarian class-struggle, Weber argued that there is no necessary link between growth of science, rationality and universal human freedom. He saw enlightenment emphasising on 'purposive-instrumental rationality'. He felt that it will lead to a 'iron-cage of bureaucratic rationality' from which there is no escape. Nietzsche argued that the claim of modernity to human emancipation is nothing but a shroud to egoistic pursuits. "Modern was nothing more than a vital energy, the will to live and to power swimming in a sea of disorder, anarchy, distinction, individual alienation and despair".[19] Under this cloak, he felt there were vital energies wild, primitive and completely merciless at work. He called it as *creatively destructive* and *destructively creative*. The only way to represent eternal truths is through a process of destruction that is liable at the end to be itself destructive of those truths.

Postmodernism :

It was initially manifest demonstrably in architecture reflected in what Harvey calls in "ornamental tower blocks, imitation of medieval squares and fishing villages, custom-designed or vernacular housing, renovated factories and warehouses and rehabilitated landscapes of all kinds".[20] There is a broad agreement across the literature about it. According to Jameson,"It is evidently architecture which is the privileged terrain of struggle of post-modernism and the most strategic field in which this concept has been debated and its consequences explored. Nowhere else has the 'death of modernism' been felt so intensely, or pronounced more stridently; nowhere else have the theoretical and practical stakes in the debate been articulated more programmatically".[21] It renounced large-scale, comprehensive and integrated models. It perceived urban development as collage of highly differentiated spaces and mixtures. Collage city was its buzzward. From the normative to the descriptive and methodological, the concerned literature on the topic found that the city instead of being a drab uniformity succumbing to technological rationality was an 'enclopoedia' or 'emporium of styles', a labyrinth, honeycombed with diverse networks of social interaction oriented to diverse goals and argued that "the encyclopedia becomes a maniacal scrap-book filled with colourful entries which have no relation to each other, no determining, rational or economic scheme".[22]

Such perceptions, analysis and even programmes for social practices were soon to spread to other areas of cultured activity. It is argued that in postmodernism, especially its novel, we find a shift from the 'epistemological' to the 'ontological'. Instead of looking for a meaning of a complex but singular reality it focusses on 'how radically different realities may coexist, collide and interpenetrate'. It helps it to effectively dissolve the boundaries between different levels of presentation such as fiction and science fiction. In philosophy, postmodernism has led to the revival of such strands of thinking, as of Vico and Herder, that have emphasised on understanding and meaning, whom the enlightenment project regarded as marginal thinkers. There has been a revival of American pragmatism and attempt to combine it with post-marxist and post structuralist wave creating 'a rage against humanism and enlightenment legacy'[23]. Such conceptual and methodological innovations have denounced abstract reason explaining and formulating everything overarchingly. It has shown an aversion to the project of universal human emancipation through technology, science and reason. It has reasserted 'God's truth' which the enlightenment project shunted to the realm of myth and private practice. Religious traditions bound up with ethnic identities are everywhere in the rise. It confirms the postmodernists in their diagonsis of issues and makes them draw inspiration from them.

It is opposed to all forms of meta-narratives, meta-language or meta-theory, i.e. broad interpretative schemes as in Freud or Marx, through which all things can be connected or represented and sees them as totalising. It insists upon plurality of 'power-discourse' formations (Foucault) or of 'language games' (Lyotard). Lyotard sees postmodernism as 'incredulity towards meta-narratives'. It pays close attention to 'other worlds' and 'to other voices' as in their emphasis on women, gays, blacks, colonised peoples, ecology as habitat and heritage.

In historiography, postmodernism snaps the thread that pieced together events and processes, as given, across time-spans. Without an access to the, signified there will be as many versions as there are frameworks of understanding. The historical text becomes a literary artifact, allowing one to highlight elements that go with one's framework of understanding or for that matter prejudices. The same applies to sociology as well which becomes what Bauman calls, like "an eddy on a fast moving river, an eddy which retains its shape but changes its content all the time".[24]

For Harvey, postmodernism has its counterpart in the transformation of contemporary capitalism. The economic counterpart of postmodernism, for him, heralds a profound transformation of the hitherto dominant form of capitalist organisation and reproduction, the Fordist-Keynesian model. It is replaced by the flexible accumulation model. Such transformation has brought dramatic changes in the organisation of capital and the condition of its reproduction. "The long postwar boom, from 1945 to 1973, was built upon a certain set of labour control practices, technological mixes, consumption habits, and configurations of political-economic power, and that this configuration can reasonably be called Fordist-Keynesian. The break of this system since 1973 has inaugurated a period of rapid change, flux and uncertainty". He argues and illustrates that the new systems of production and marketing is "characterised by more flexible labour processes and markets, of geographical mobility and rapid shifts in consumption practices". They are accompanied with "revival of entrepreneuralism and neo-conservatism coupled with the cultural turn to post-modernism".[25] He feels that flexible accumulation is marked by a direct confrontation with the rigidities of Fordism. It rests on flexibility with respect to labour processes, labour markets, products and patterns of consumption. It is characterized by the emergence of entirely new sectors of production, new ways of providing financial services, new markets, and above all, greatly intensified rates of commercial, technological and organisational innovation. Such changes have brought about "rapid shifts in the patterning of uneven development, both between sectors and between geographical regions, giving rise, for example, to a vast surge in so called 'service-sector' employment as well to entirely now industrial ensembles in hitherto underdeveloped regions". It has resulted in what he calls "time-space compression". While the time-horizons of both private and public decision-making have shrunk with the new communication technology such decisions could be spread over an ever wider and variegated space. Such flexibility and mobility provides greater control for employers over labour. It has involved 'reconstruction of foci of flexible accumulation in regions lacking previous industrial traditions', while importing the 'regressive norms and practices' established there to the old centres. It involves more structural unemployment, rapid destruction and reconstruction of skills, modest gains in the real wage and the roll-back of trade union power.[26] This does not mean that 'capitalism is becoming more disorganised as C.Offe, for instance, would suggest.[27] For Harvey, what is most important about the current situation is the way in which "capitalism is becoming ever more tightly organised through dispersal, geographical mobility, and flexible responses in labour markets, labour processes, and consumer markets, all accompanied by hefty doses of institutional, product, and technological innovation".[28]

Resort to piece-rate work with a core of permanent work-force; Networking of production, distribution and marketing through familial and kinship ties and thereby blunting class relations; high dispersal of capital, especially from the traditional core regions of industry to the peripheral with strong patriarchal ties; emergence of new fiscal and credit institutions or reinforcement of the existing ones to exercise regulatory and directional control over capital in general and the economy in particular in place of the traditional state control; the new information technology being widely applied for managerial purposes across space and time as well as to enhance the productivity of labour; the use of the media, especially the T.V. and Radio, as sale conduits; commodification of culture and art through such means and constantly imaging and reinventing them through soap-operas constitute some of the features of this trend.

One of the major attack of postmodernism is on the totalising discourse of modernism which presume to speak for everyone measuring others by a standardised yardstick. Huyssens lambasts the imperialism of an enlightened modernity that presumes to speak for others such as colonised peoples, blacks and minorities, religious groups, women, the working class etc. with a unified voice.[29] "The idea that all groups have a right to speak for themselves in their own voice and have that voice accepted as authentic and legitimate is essential to the pluralistic stance of postmodernism".[30]

It allows opening to understand difference and otherness. Foucault advances the concept of *heterotopia* to explain it, meaning the coexistence in an impossible space of a large number of fragmentary possible worlds or incommensurable spaces that are juxtaposed or superimposed upon one another.

To accept the fragmentation, the pluralism and the authenticity of other voices poses the acute problem of communication and the means of exercising power thereof. Therefore postmodernists display great fascination for the new possibilities of information and knowledge production, analysis and transfer. In fact Lyotard situates postmodernism in the revolution of communication. Modern media, especially Television and the Video are able to provide slices of visuals and representations drawn from different contexts but fused into a single whole or providing the impression of a sequence. Further as Bauman says "everything is happening right now, in the middle where all the action is. . ."[31].

Postmodernists also propose a different theory as to what language and communication are about. Modernists had presupposed 'a tight and identifiable scholars, particularly of marxist persuasion, have sometimes seen it as commercialisation and domestication of modernism. Other have expressed the view that it is a tendency to reinforce conservative politics[32]. Scholars such as Newman and Jameson have seen it as the cultural logic of late capitalism. There are scholars who see the relationship between modernism and postmodernism in terms of oppositions. Hassan, for instance, is a case in point[33].

Some of these oppositions are seen illustrated in contrasting forms of architecture. Modernist architecture, for instance, tends to look for *mastery* of the metropolis as a *totality* by deliberately designing a *closed form* while postmodernists view it as uncontrollable and chaotic in which *anarchy* and *change* can *play* in entirely *open* situations.

Modernists see works as *genre* and the master code implicit in them while postmodernists see a *text* as a particular *rhetoric* and *idiolect*.

Postmodernism accepts ephemerality, fragmentation, discontinuity and the chaotic. It does not try to transcend them and rediscover the 'eternal and immutable' elements that might lie within them.

It is observed by Harvey that the core of postmodernist philosophical thought believes "that we should in the name of human emancipation abandon the enlightenment project entirely".[34] The type of oppositions, mentioned above, in which it is locked up seem to corroborate such a stand. However, postmodernist thought and its explicit and implicit presuppositions do not speak in one voice, unequivocally pitting themselves against modernism. Jameson has identified four distinctive tendencies within postmodernism : The first he sees as an essentially anti-modernist but pro-postmodernist standpoint. It has progressive dimension that springs from a new sense of the urban and the experience of the destruction of older forms of communal and urban life in the name of high modernist orthodoxy. He feels that it could be "handily reappropriated and pressed into the service of an explicitly reactionary cultural politics". It's representative would be Heideggarian or Derridean 'End of western metaphysics' kind of writings, Tom Wolfe's *From Bauhaus to Our House,* and Charles Jencks, *Late-Modern Architecture.*

The second tendency ideologically counterposed to it, pro-modernist and anti-postmodernist, aims "to discredit the shoddiness and irresponsibility of the postmodern in general by way of a reaffirmation of the authentic impulse of a high modernist tradition still considered to be alive and vital".[35] However, the elements that it attempts to uphold in it and for which it inveighs against post-modernism support a 'new conservative counter-revolution'. It's representative position was expressed in Hilton Kramer's twin manifestoes in the inaugural issue of his new Journal, *The New Criterion*. Jameson feels that both these tendencies share a certain outlook : They perceive postmodernism as a decisive break from modernism. He feels that the progressive dimension of the latter tendency is upheld by Habermas in his assessment of post-modernism. For Habermas the vice of post-modernism consists very centrally in its politically reactionary function.

The other two tendencies that Jameson locates repudiate any break with modernism and thereby call into question the usefulness of the category of postmodernism. Postmodern then becomes little more than the form taken by the authentically modern in our period and a mere dialectical intensification of the old modernist impulse towards innovation.

It's positive assessment is represented by Jean-Francois Lyotard.[36] He proposes that contemporary or postcontemporary cultural production now widely characterised as 'postmodern' be grasped as part and parcel of a reaffirmation of the authentic older high modernisms. It involves the suggestion that something called 'postmodernism' does not follow high modernism proper, as the latter's waste product, but rather very precisely *precedes* and prepares it, "so that the contemporary postmodernisms all around us may be seen as the promise of the return and reinvention, the triumphant reappearence, of some new high modernism endowed with all its older power and with fresh life. The vision of a regenerated modernism is in that sense inseparable from a certain prophetic faith in the possibilities and the promise of the new society itself in full emergence".[37]

The final tendency, with negative assessment of postmodernism and modernism as well, does not have a positive appreciation of the new modernist culture, but rather sees it as a mere degeneration of the already stigmatized impulses of high modernism proper. This position according to Jameson is reflected in the works of the Venetian architecture hostorian Manfredo Tafuri. His works constitute a powerful indictment of the 'protopolitical' impulses in high modernism involving the 'utopian substitution of cultural politics for politics proper, the vocation to transform the world by transforming its forms, space or language'. This together with other versions of modernism function as Hegelian 'ruse of reason', whereby the instrumentalising and desacralising tendencies of capital itself are ultimately realised through just such demolition work by the thinkers and artists of the modern movement. Tafuri's argument is to show the impossibility of any radical transformation of culture before a radical transformation of social relations themselves. Prior you seek a cultural alternative, seek a political one, seems to be his suggestion. It is in tune with the orthodox Marxist position.

When we think of the prominent thinkers articulating this stream of thinking, Foucault is, undoubtedly, one of the most influential. He suggests to "develop action, thought and desires by proliferation, juxtaposition and disjunction" and "to prefer what is positive and multiple, difference over uniformity, flows over unities, mobile arrangements over systems".[38] He argues that close scrutiny of the micro-politics of power relations in different localities, contexts and social situations leads to the conclusion that there is an intimate relation between the systems of knowledge ('discourses') which codify techniques and practices for the exercise of social control and domination within particular localised contexts : The prison, the asylum, the hospital, the university, the school, the psychiatrists's office are all sites where a dispersed and piecemeal organisation of power is built up independently of any systematic strategy of class domination.[39]

Foucault does not see an escape from such power-knowledge nexus. 'The only way open to eliminate the fascism in our heads' is to explore and build upon the open qualities of human discourse and thereby intervene in the way knowledge is produced and constituted at the particular sites where a localised power-discourse prevails.

Foucault believes that only through localised assaults on multifaceted and pluralistic localised practices of repression that struggle can be mounted on capitalism and its inability to replicate multiple repressions of capitalism be undermined. However, by rejecting a holistic theory of capitalism, "the question of the path whereby such localised struggles might add up to a progressive rather than regressive attack upon the central forms of capitalist exploitation and repression"[40] is ignored by him. This is inspite of Aronowitz marshalling such a case in the *Crisis of Historical Materialism* that "the multiple, local, autonomous struggles for liberation occurring throughout the post-modern world make all incarnations of master discourses absolutely illegitimate".[41]

Lyotard's argument is akin to that of Foucault on the terrain of language. He argues that while 'the social bond is linguistic', it 'is not woven with a single thread' but by an 'indeterminate number of language games'. Each of us lives 'at the intersection of many of these' and we do not necessarily establish 'stable language combinations and the properties of the ones we do establish are not necessarily communicable'. As a consequence, 'the social subject itself seems to dissolve in this dissemination of language games'. As a consequence there is 'atomisation of the social into flexible networks of language games'. Due to this we may take resort to quite different set of codes depending upon the situation in which we find ourselves. Knowledge therefore gets dispersed in a heterogeneity of language games.

Lyotard accepts the potential open qualities of ordinary conversations, compared to rigidities of institutions, in which rules can bend and shift so as to encourage the greatest flexibility of utterance. However, the realms of law, of the academy, of science and bureaucratic government, of military and political control, of electoral politics and corporate power all circumscribe what can be said and how it can be said in important ways. However, they themselves are not fully established. They are themselves the stakes and provisional results of language strategies, within the institution and without. Therefore institutions cannot be reified. As there are 'a heterogeneity of language games' we can only give rise to 'institutions in patches.' Such 'local determinants' have been understood by others as 'interpretative communities' made up of producers and consumers of particular kinds of knowledge (say a university). Individuals and groups are held to control mutually within these domains what they consider to be.

Deconstructionism enters the picture as a powerful stimulus to post modernists ways of thought.[42] Derrida argues that the inherent heterogeneity of discourse stimulates the receivers of text or image 'to produce a signification which could be neither univcoal or stable'. He also feels that it would promote greater participation. Minimising the authority of the cultural producer creates the opportunity for popular participation and democratic determination of cultural values but at the price of certain incoherence or more problematic vulnerability to mass market manipulation. Cultural producer merely creates raw material leaving it open to consumers to recombine those elements in any way they wish. The effect is to break the power of the author to impose meanings or offer a continuous narrative.

If unified representations of the world are not possible there cannot be unified action. They argue that coherent action is repressive and illusory. Therefore do not get engaged in global projects. Pragmatism (of the Dewey sort) then become the only possible philosophy of action. Action can be conceived of and decided only within the confines of some local determinism, some interpretative community, and its purported meanings and anticipated effects are bound to break down when taken out of these isolated domains, even when coherent within them. Therefore Lyotard says 'Consensus has become an outmoded and suspect value'.[43]

It is not that such a position goes fully uncontested. Habermas attempts to contest such relativism and defeatism. Although he admits 'the deformed realisation or reason in history', he also insists that theory can establish grounds for reason, although vague and suggestive, which must be recognised de facto whenever and wherever there is to be consensual action. Post-modernism depends for its validity upon a particular way of experiencing, interpreting and being in the world. One of its most problematic facet is its psychological presupposition with respect to personality, motivation and behaviour. Implicit in it is a certain notion of personality as schizophrenic. It is like the linguistic disorder, as a breakdown in the signifying chain of meaning that creates a simple sentence. When the signifying chain snaps, then 'we have schizophrenia in the form of a rubble of distinct and unrelated signifiers'. Emphasis is on the signifier than the signified. The effect of such a breakdown in the signifying chain is to reduce experience to a series of pure and unrelated presents in time. Therefore the typical post-modernist artefact is schizoid.

Sometimes the condition of being simultaneously coexistent at several levels is compared to alienation as discussed by Marx. Scholars such as Harvey do not accept it because 'to be alienated presupposes a coherent rather than a fragmented sense of self from which to be alienated".[44] Eagleton agrees with him, mounting the following verbal tirade :

> "The depth-the-less, styleless, dehistoricized, decathecated surfaces of postmodernist culture are not meant to signify an alienation, for the very concept of alienation must secretly posit a dream of authenticity which postmodernism finds quite unintelligible. Those flattened surfaces and hollowed interiors are not 'alienated' because there is no longer any subject to be alienated and nothing to be alienated from, 'authenticity' having been less rejected than merely forgotten".[45]

For him, therefore, postmodernism is "a grisly parody of socialist utopia, having abolished all alienation at a stroke".[46] Jameson argues that in postmodern aesthetics "alienation of the subject is displaced by fragmentation of the subject".[47]

However, it is only in terms of a centred sense of personal identity that individual can pursue projects over time. Postmodernism breaks the subject like the text into fragmented and dispersed units and the conscious as the actual or potential terrain of unification of dispersed states and actions does not find any place. In that case the subject becomes something absolutely unrelated to this world, with reflective and responsive awareness of a unity and thereby being the seat of claims and duty.[48] "Postmodernism typically strips away that possibility by concentrating upon the schizophraenic circumstances induced by fragmentation and all those instabilities that prevent us even picturing coherently let alone devising strategies to produce, some radically different future"[49]. Thereby, conscious construction of alternative social futures is blunted.

Postmodernist sensitivity brings about the reduction of experience to a 'a series of pure and unrelated presents'. Such a breakdown of the temporal order of things also gives rise to a peculiar treatment of the past. Eschewing the idea of progress, postmodernism abandons all sense of historical continuity and memory while simultaneously developing an incredible ability to plunder history and absorb whatever it finds there as some aspect of the present. History thereby becomes a contentious ground rather than a map of the developments to the present.

Postmodernism seriously questions the epistemology underlying modernity. Rorty in attacking the idea that philosophy can ever hope to define some permanent epistemological framework for enquiry, ends up insisting that the only role of the philosopher in the midst of a cacophony of cross-cutting conversations that comprise a culture is to "decry the notion of having a view while avoiding having a view about having a view"[50].

Postmodernism denies immutable standards of aesthetic judgement. It can judge the spectacle only in terms of how spectacular it is. In this context, the distinction between *jouissance* and *pleasure* that Barthes proposes is interesting, the former understand as 'sublime physical and mental bliss' (like the *rasa* in Indian aesthetics) through a particular mode of encounter with cultural artefacts. However, scholars like Huyssens have accused Barthes of gentrification, dividing the patrician from the plebian and erecting an hierarchy between those who reach the stage of jouissance and the others who live at the level of pleasure.

In postmodernism loss of temporality and the search for instantaneous impact has led to a parallel loss of depth. Jameson describes it as 'contrived depthlessness'. Here there is the collapse of time horizons and the preoccupation with instantaneity.

Postmodern temper is intimately connected with the depiction of the media. The role of the media has been to re-emphasize the fleeting qualities of modern life and even to celebrate them. It has provided a rapprochement between popular culture and high culture. Much of post-modernism is consciously anti-auratic and anti avant-grade and seeks to open cultural areas open to all.

One of the great strengths of postmodernism is its relationship with and integration into the culture of daily life–architecture, advertising, fashion, films, staging of multi-media events, grand spectacles and political campaigns. Such popular absorption of postmodernism has led to inferences. Daniel Bell, for instance, argues 'postmodernism as the exhaustion of modernism through the institutionalisation of creative and rebellious impulses by what he calls 'the cultural mass"[51], for instance, the millions of people working in different professions. It is seen as a consequence of the available money in the pockets of working class youth in the post-war boom. Television images have deeply come to affect surface images. Television as Taylor points out "the first cultural medium in the whole of history to present the artistic achievements of the past as a stitched together collage of equi-important and simultaneously existing phenomena"[52]. Through this medium we find the simultaneous display of all past styles in their infinite mutations and the continuous circulation of diverse and contradictory intellectual elites which signal the reign of the cult of creativity in all areas of behaviour. It amounts to an unprecedented non-judgemental receptivity to art, a tolerance which finally amounts to indifference.

However in the arena of art itself there have been dramatic changes. Art has been taken over by big industry; there has been growth of museum culture and there is bourgeoning heritage industry. Jameson, for instance argues, that production of culture 'has become integrated with commodity production'. Advertisement has become 'the official art of capitalism'. Therefore the simultaneity and the meshing of spaces and time that modern media revels in is in a way carefully tailored creating susceptibilities and conduits for a variety of new products.

An assessment :

Given the lack of agreement on the making of the postmodernist trend or, better still, mood, the perspective from which it is envisaged and the disagreements regarding its impact and consequences make any coherent assessment of this trend well-high impossible. At the risk of simplification certain trends, however, can be highlighted. The positive aspects of postmodernism involve,

1. Concern for difference, for the difficulties of communication, for the complexity and nuances of interests, cultures, places and the like.
2. Its criticisms that meta-languages, meta-theories and meta-narratives tend to gloss over important differences and failed to pay attention to discernable disjunctions and details is well taken.
3. Post-modernism acknowledges "the multiple forms of otherness as they emerge from differences in subjectivity, gender and sexuality, race and class, temporal and spatial geographic locations and dislocation".[53] As a consequence it has a great deal of subversive value. Justifiably conservative thinkers like Daniel Bell fear its consequences.
4. Politically, postmodernism expands the meaning of participation and autonomy immensely and threatens thought-currents which hitherto led free beings through well-directed routes. It makes the political arena not the distant and impersonal State, but the here and now which in their fragmented and dispersed presence erect the Leviathan. It's transformation calls for localised struggles including probably struggles with and reappraisal of one's own self. In this sense, it is quite akin to Gandhi's notion of *swaraj*.
5. It decisively turns it's back on positivist conception and shaping of the social and human world. Further, to the extent that it draws attention to the making of the social self through memory, imagination and experience, making forays into the pasts, however it might be construed, it avoids such naive notions such as self-fulfillment and self-realization as political ideals, which as Isiah Berlin has rightly pointed out, could open the doors wide for tyranny.

Postmodernism, especially deconstruction, does not preclude social constitution of human personality as denoted say in the concept of intertextuality. It calls for an understanding of not merely the subject as text in all its relations but also an understanding of the various subjects, both historically and contemporaneously woven up in the intersubjectivity of the text. However, is negotiation across such intersubjectivity possible leading to or retaining a core unity or is it innumerable avatars, mere *roopas* and *namas* without the seat of consciousness or selfhood. Can we leave it as a question mark, as *neti neti* ? Can we do away with a subsistent self without doing away accountability and responsibility and, in general, the moral universe?

6. It draws attention to community and complexity. However, the former emphasis is mainly negative. It alludes to and suggests and sometimes tries to retrieve relations of community which were marginalised or ignored under the individualistic emphasis of modernity. However, the community it tries to retrieve into social agents is either historically imagined as given, mandatory on the present either by itself or to achieve other goals, or specific to the framework that they carry overboard. Such conceptions are inevitably historicist or subjectivist. It does not have a positive notion of the community which could be negotiated across. The preceding discussion, I believe, alludes significantly to the complexity that postmodernism comes to terms with. It is not the complexity of the objects but their facets which are appropriated and represented in their fragmented and suggestive unity.

7. Postmodernism sees itself for most of the part as a wilful and rather chaotic movement to overcome all the supposed ills of modernism. However, there is a lot of 'caricaturing' of modernism or 'isolating one way of modernism for criticism as if that was all that was'[54]. There are strands of modernism which postmodernists have co-opted. The meta-narratives which the post-modernists throw scorn at were much more open, nuanced and sophisticated than they admit. Further, the materialist achievements of modernists cannot be written off. In fact, Post-modernists have taken all of the great achievements of the modernists. There is much more common, say, between modernist and postmodernist architecture, compared to that of the preceding ages. Postmodernism, however, highlights the fragmentary, the ephemeral and chaotic and leaving out the eternal and immutable. It emphasises upon the ephemerality of jouissance, impenetrability of the other, concentration on text rather than work, deconstruction bordering on nihilism and preference for aesthetics over ethics.

8. The consequences of postmodernism leave no scope for coherent politics. All theories of State, be they liberal or Marxist, are based on or justify themselves on metatheories. To the extent that postmodernism counterposes itself to such discourses the State itself is called into question. Where the ideological foundations of the State are well entrenched and find habitual deference turning one's face against explanations or action pertaining to the system as a whole may not affect social practices significantly, at least in the shorter run. However, where such consensus is absent, postmodernist approaches will fragment authority and reinforce the existing fragmentation and clevages. In countries like India, can we

afford without a centre holding things together to avoid anarchy breaking down everything or breaking out everywhere ? The sort of Statelessness that postmodernist position will necessarily have to subscribe has interesting parallels with Marx's debates with anarchists. While he subscribed to the withering away of State, he saw chaos and confusion if it was resorted to immediately without putting things in place and in proper perspective.

9. Given the absence of an overarching discourse and the voluminous inveighing against the same, is not space left barren, in a deideologised realm, for individuals to don the mantle of historical will ? Is not authoritarianism the other face of fragmentation ? Is there a necessary link between the resurgence of atavistic beliefs and ascriptive identities ?

10. Further obsessed with deconstructing and delegitimising every form of argument they encounter, postmodernists in general, and deconstructionists in particular, can end only in condemning their own validity claims to the point where nothing remains of any basis for reasoned action.

11. It accepts reifications and partitionings, actually celebrating the activity of masking and cover up of all the fetishisms of locality, place or social grouping while denying that kind of meta-theory which can grasp the politico-economic processes that are becoming ever more universalising.

12. It accepts the authenticity of other voices but then shuts them off from access to more universal sources of power by ghettoizing them. It thereby disempowers those voices in a world of lop-sided power relations.

13. The rhetoric of postmodernism does not confront the stark realities of political economy and the configuration of global power. Further this ideological tendency has the proclivity to accommodate with market-entrepreneurial, cultural and reactionary conservatism. Resolutions of live issues of domination and subordination, of the demands and struggles of vast masses, may be met with a satirical smile, cynicism or throwing up another facet for demonstration. Even if they offer temporary respite to the gullible, there are no effective alternative solutions.

14. In a country like India postmodernism will necessarily find enough adherents with its diversity constituting a fertile field for fragmentation and its culture and civilisation offering enough of antidotes to a conducted narrative. Further a postmodernist approach to the economy may have very positive results compared to a commandeered and bureaucratic economy. However, it may also beget monsters, denying all meta-discourses but upholding theirs as the only one in the true sense. As it is, the

philosophical systems widely in vogue in India can be drawn into service for this purpose by denying reality to anything except the self and leaving the self itself vague and undefined. One can then intervene in the name of the true self or into a vacuum where there are no coordinates to guide or regulate action. Harvey argues "Meta-theory cannot be dispensed with. The post-modernists simply push it underground where it continues to function as a 'new unconscious effectivity".[55]

Post-modernism is 'fragments and surfaces' and is hardly concerned about truth, meaning and history. "Kitsch quite as good as the real thing because there is in fact no real thing". Modernism, inspite of its disagreements, even scepticism, refused to abandon the struggle for meaning. Postmodernism dispenses with all such efforts. If it is seen as a stage of transition where everything is scattered in bits and pieces to be reassembled it does not seem forbidding enough. On the contrary, if it is seen as a point of arrival we may have already turned our back on the enlightenment project, awaiting. . . without knowing, who it is, what for and where or even what it means to wait ? Is it something closer to *Nirvana ?*

REFERENCES

1. Modernisation, modernism and modernity are used here in an interrelated set of meanings. Modernisation refers to certain socio-economic processes involving scientific discoveries, industrial transformation, demographic changes, urban expansion, national states, mass movements and the creation of a world market. The variety of visions and ideas that aim to make men and women the subjects as well the objects of modernisation is termed as Modernism. Modernity is the historical experience linking the socio-economic process of modernisation with the cultural vision of modernism. See M. Berman, *All that is solid melts into air*, New York, 1982, pp. 15-16.
2. C. Baudelaire, 'The painter of modern life', in *Selected writings on art and artists*, London, 1981.
3. M. Berman, *op. cit.*, p. 15.
4. Alasdair Macintyre, *After Virtue : A study in moral theory*, London, Duckworth, 1981.
5. David Harvey, *The condition of postmodernity*, Oxford, Basil Blackwell, 1990 (reprint), p. 12.
6. Harvey, *op. cit.*, p. 216.
7. See Perry Anderson, *New Left Review*, 144, March-April, 1984, pp. 96-113.
8. See Marshal Berman, *All That Is Solid Melts Into Air*, New York, 1982.
9. David Harvey, *op. cit.*, p. 21.
10. David Harvey, *op. cit.*, pp. 24-25.
11. J. Habermas, 'Modernity : an incomplete project', in H. Foster, ed., *The anti-aesthetic : Essays on Postmodern Culture*, Port Townsend, Washington, 1983.
12. *Ibid.* p. 9.
13. See David Harvey, *op. cit.*, p. 99.
14. David Harvey, *op. cit.*, p. 30.

15. B. Taylor, *Modernism, Post-modernism, Realism : a critical perspective for art*, Winchester, p. 127.
16. See Heideggar, M., *An Introduction to Metaphysics*, New Haven, Conn, 1959.
17. David Harvey, *op. cit.*, p. 34.
18. See Isiah Berlin, *Four Essays on Liberty*, Oxford, 1964.
19. David Harvey, *op. cit.*, p. 15.
20. David Harvey, *op. cit.*, p. 41.
21. Fredric Jameson, 'The politics of theory : Ideological positions in the postmodernism debate', in David Lodge, ed., *Modern Criticism and Theory*, London & New-York, 1988, p. 374.
22. J. Raban, *Soft City*, London, 1974.
23. D. Harvey, *op. cit.*, p. 41.
24. Zygmunt Bauman, *Intimations of Postmodernity*, London, 1992.
25. Harvey, p. 124.
26. *Ibid*, pp. 147-152.
27. C. Offe, *Disorganised Capitalism*, Oxford, 1985.
28. Harvey, p. 159.
29. See Huyssens, A., "Mapping the post-modern", New German Critique, 33, pp. 5-52.
30. David Harvey, *op. cit.*, p. 48.
31. Z. Bauman, *op. cit.*
32. "Writers who create texts or use words do so on the basis of all other texts and words they have encountered while readers deal with them in the same way. Cultural life is then viewed as a series of texts intersecting with other texts, producing more texts .... This intertextual viewing has a life of its own. Whatever we write conveys meanings we do not or could not possibly intend and our words cannot say what we mean. It is vain to try and master a text because the perpetual interweaving of texts and meanings is beyond our control. Language works through us. Recognising that the deconstructionist impulse is to look inside one text for another, dissolve one text into another, or build one text into another" (David Harvey, *op. cit.*, pp. 49-50).
33. See I Hassan, 'The culture of postmodernism', *Theory, Culture and Society*, 2(3), pp. 123-4.
34. David Harvey, *op. cit.*, p. 14.
35. F. Jameson, *op. cit.*, p. 376.
36. Jean-Francois Lyotard, *The postmodern condition*, Minneapolis, University of Minnesota Press, 1984, esp. pp. 71-82.
37. F. Jameson, *op. cit.*, p. 379.
38. Foucault M., *The Foucault Reader* (*ed.* P. Rabinow), Harmondsworth, 1984, p. XIII.
39. Foucault's analysis develops a specific methodology of even reading texts Documents do not merely transcribe experience: To the extent that they inevitably come from a context where power is at stake, they are worth analysis not as access to something beyond them, not as evidence of how it felt, but as themselves locations of power and resistence to power. Therefore, Foucault would suggest that the following questions be posed to a text :
What are the modes and conditions of these texts ?
Where do they come from; who controls them; on behalf of whom ?

What possible subject positions are inscribed in them ?
What meanings and what contests for meaning do they display ?
See, Catherine Belsey, "Literature, History, Politics", in David Lodge, ed., *Modern Criticism and Theory,* London, Longman, 1988, p. 405.

40. D. Harvey. p. 46.
41. See Bove., P., "The ineluctibility of difference : Scientific pluralism and the critical intelligence", in Arac. J., ed., *Postmodernism and Politics,* Manchester, 1986.
42. See Foster, H., ed., *The anti-aesthetic : Essays in post-modern culture,* Port Townsend, Washington, 1983.
43. Lyotard, *The post-modern condition* Manchester, 1984, p. 52.
44. David Harvey, *op. cit.*, p. 53.
45. Terry Eagleton, 'Capitalism, Modernism and postmodernism', in David Lodge, ed., *Modern Criticism and Theory*, London, Longman, p. 386.
46. *Ibid.*
47. Jameson, 'The politics of theory : Ideological positions in the post-modernism debate', *New German Critique,* 33, 63.
48. Such a conception of the self or subject, may merely be nominalist or could be like the *Anatta* of Buddhism or like the *Atman* removed from the World and its belonging and finding its repose in the *'neti-neti' Brahman.*
49. Harvey, p. 54.
50. R. Rorty, *Philosophy and the mirror of nature,* Princeton, NJ, 1979, p. 371.
51. Daniel Bell, *The cultural contradictions or capitalism,* New York, 1978, p. 20.
52. B. Taylor, *Modernism, post-modernism, realism : a critical perspective for art,* Winchester, 1987, p. 103.
53. Huyssens, *op. cit.,* p. 50.
54. Harvet, p. 115.
55. Harvey, *op. cit.,* p. 117.

THE NOVEL AS SOCIAL DOCUMENTATION : FUNCTIONS OF NARRATIVE IN ACHEBE'S *ARROW OF GOD*

Pushpinder Syal

All discourse is goal-driven and purposeful and it is the recognition of these goals that makes it meaningful, since goals as defined by interactants are an important feature of the context of an utterance. Narrative, like other discourse, is also guided by a purpose or set of purposes. And if we wish to place a literary narrative within its social and cultural context, we need to consider the purposes that are behind it, bring it into being and shape its particular structure. Often, these purposes are explicitly social, or are geared towards the definition of social realities and exploration of the past, present and future of a society, so they form the very foundation of the narrative, and are worked into its language, structure and organisation, its presentation of events, characters and settings, so that the narrative becomes a social document, a record of and report on all that is important at a particular time in a particular society. This is how we can look at Achebe's novel *Arrow of God*[1] for the structure of such a narrative embodies a sharpened sense of purpose in adapting an alien narrative form –the novel– in the context of Achebe's own society and environment. Analysing such a narrative can help us to understand how the post-colonial writer attempts to restructure the novel as a narrative form.

Traditional literary forms in what are now called 'post-colonial cultures' did not at first include the novel. That is, narrative took the form of drama and verse (which might be written or spoken) to express itself and it was social discourse of a kind different from the social discourse of the European novel. Not only was there a performative dimension to this narrative but there was a structuration parallel to myth, which reinforced the known structures of belief and therefore, the stability of the society. These stories of gods and demons, ancestors and heroes, fables about animals varied though they were in their individual configurations, contained a large number of 'known' factors drawn from the community's reservoir of belief and wisdom.

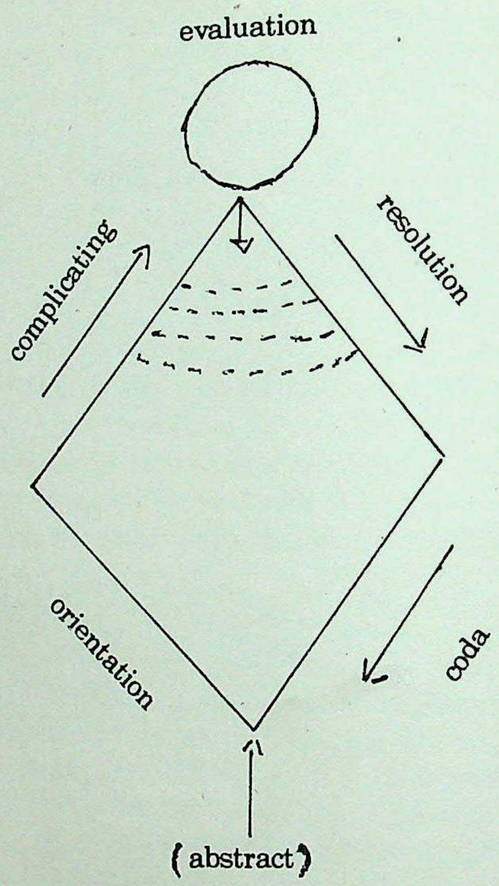
The evolution of the novel as carrier of narrative i.e. a more or less linear and ordered prose account in a written form of events pertaining to particular characters, occurred almost simultaneously with the colonisation of the traditional cultures, and thus the novel became functional as a kind of record of the period of intense and often violent change in the traditional social system.[2] It was the kind of discourse which was needed at the time, because the explanatory and descriptive elements that are features of the novel allowed writers to document their society in the process of transition, and to present their documentation to the world in an easily accessible, printed form. In addition, since the social system was being threatened and was irrevocably changing, the stability of traditional narrative was also threatened; its earlier functions replaced by other functions, and correspondingly, its structure underwent a change–instead of dealing with a largely known world and stable beliefs, expressed in anecdotes, fables, sayings and proverbs, it had to contend with new and unforeseen events pushing themselves into the narrative, unrecognised factors belonging to an alien framework–alien characters, dress, behaviour, religion, symbols and totems–all the semiotic expressions of an 'other' culture entered the known world of the traditional narrative, and combined with it, altering the recognition of both.

This situation presents particular tasks and challenges for the novelist. The role of the story-teller has always been important in the traditional framework, and the story-teller was also the repository of wisdom in the community, who was expected to give some kind of valued instruction in the course of his narration. It is therefore interesting to see how this role transfers into a written mode by novelists from these cultures writing in English–Anand, Narayan and Raja Rao in India, Achebe, Ekwensi and Okara from Nigeria. Many of them refer explicitly to the social role of the novelist and the social purpose underlying the activity of novel-writing, and this is also incorporated in the way they structure their narratives.

The literary text is socially situated in two ways : the society, its beliefs and practices etc., that are referred to or reflected in the text in various ways, and the social situation that involves writers and readers as interactants in the discourse of the text. Through the latter situation, there is an exploration of the former, larger situation. The building of the written narrative is thus a form of social action for the novelist, a praxis that involves writer and reader if their roles in the times that they live in are to be understood. This in fact, is how Achebe has defined the role of novelist as teacher. This role, he writes, is 'to help my society regain belief in itself and put away the complexes of years of self-denigration and self- abasement. And it is essentially a question of education in the best sense of that word. Here, I think, my aims and the deepest aspirations of my society meet. For no thinking African can escape the pain of wound in our soul. . .'[3] There is thus no conflict between artistic purpose and social purpose, and Achebe gives the example of a Hausa folk-tale 'which, having recounted the usual fabulous incidents, ends with these words : They all came and they lived happily together. He had several sons and daughters who grew up and helped in raising the standard of education of the country.' To a Western reader, this may seem laughably didactic. But, as

Achebe points out 'if you consider this ending a naive anti-climax then you cannot know very much about Africa.' We have to look behind the apparently bland sentences of the Hausa story and see what the narrator is trying to do there, what statement he is making about the concerns of his people and his society, and why the last action is seen as important enough to form the conclusion of the narrative. Quoting Maphahlele who says that the writer is the sensitive point of his community, Achebe categorically states 'The writer can tell where the rain began to beat us . . . to bring out the human tragedy, the crisis in the soul' and for this he must have 'a proper sense of history'.[4] Seen in this way, the novelist is not a shadow that barely shows its presence in the narration, but a real person who is seen everywhere in the narration, guiding the reader along. In resurgent Africa, this identity of the novelist and his/her affiliations, ideology etc., have become very important, certainly for his/her own community, if not for readers outside the immediate context of his/her work. This community is the point of reference, and here it is not merely social documentation, but the exploration and the redefining of social relationships within the community that is important.

How then, does the novel become functional in accordance with the avowed purposes of the novelist? The different elements of narrative structure are firstly the actions (or 'functions' as they have been called by narratologists such as Propp), and sets of these actions make up sequences of narrative which function to fulfil specific purposes within the narrative structure which in turn are linked to the novelist's purpose or set of purposes. Another element is that of description and elaboration which is the feature of narrative that serves the purpose of delineating the setting, situation and characters. The predominance of such features in the narrative makes it more specifically and descriptively located within a particular social environment. Such features serve to explicate the social situation and bring it to the foreground. Perhaps it even becomes the foreground; however, we can argue that 'setting', though explicitly described, is always the 'background' of a narrative if we consider its foreground to be the events being narrated. We may consider setting to be the static element in a narrative, and the events its dynamic element, though there are inter-relationships between the two elements such that setting may take on the dynamism of change. The sequence of events in a narrative are defined as changes in an existing state of affairs, and these changes can involve changes in setting. Looking at this in another way, we may use Labov's terms 'orientation' for description of setting, situation etc., and 'evaluation' for comments on the point and significance of the narration; both these are different from the actual narrative itself which consists of narrative clauses telling about what happens, or what is done. Labov has plotted these elements in a diamond shaped sequence (fig. next page) in his study of oral narratives.[5]


evaluation
complicating
resolution
orientation
coda
(abstract)

1. Abstract : What was this about ? (Summary)
2. Orientation : Who, when, what, where ?
3. Complicating action : Then what happened ? (Narrative action)
4. Evaluation : So what ? Why is this being told ?
5. Resolution : Then what happened ?
6. Coda : ending

However, it has been pointed out by Pratt[6] and Toolan,[7] that literary narratives shuffle this sequence around; in fact, all these elements are interlinked, so that narrative, orientation and evaluation may not be distinct and apart; it is often difficult to distinguish whether a clause is only narrative, or also evaluative and it may be as Toolan says that, 'guided by the tellability requirement, our evaluations shape our plots'.[8]

Certainly, the tellability requirement, or evaluation factor is strong in the kind of writing we have discussed above, where social purposes necessitate the contextualisation of the narrative in an evaluative framework. The element of orientation too, is crucial, as mentioned above, in building up the world picture which the narrator wants to emphasise. Both these features realise the purposes of the novelist which may be as well-defined as Achebe's, as discussed above.

In this narratives that deal with colonisation, events are most often momentous and bring about fundamental changes in the existing state of affairs. Within the actual narrative, we can distinguish between habitual and given actions as opposed to new, unprecedented events. The former are part of the established way of doing things – ceremonies, rituals, set roles of parent, priest, teacher etc., while the latter are deviations from the established modes of action. Events are stranger, more unexpected and sudden than the reassuring stability of traditional narratives, the stability which comes from frequent repetition, familiarisation, and variation within a set framework. In the colonial and post-colonial situation, whole peoples are thrown into states of trauma and shock, the rate of change accelerates rapidly, new phenomena alter the people's responses and make actions unpredictable. In such a situation, the 'givenness' of the world can no longer be taken for granted. There is an interaction between previous events due to which the society and its narratives had taken a particular shape, which became common knowledge, and took on the status of historical fact in that community, and the present events which lead to changes in these known structures of belief and familiar actions. The new events bring about transformations in the known world, till everything changes and an entirely different state of affairs is manifested. Narratives both record and interpret these changes in various ways, using a mixture of 'fact' and 'imagination'.

Thus, in a particular narrative, (here I have in mind Achebe's trilogy) the 'given' world may be presented through orienting information such as description of customs, festivals, ceremonies, daily life etc. These may form the descriptive backdrop against which the narrated or 'new' action (e.g. colonial rule, religious conversion) takes place. These happenings are instrumental in changing that backdrop, and thus the very orientation changes. To make sense of this interaction, it becomes necessary to constantly evaluate what is going on and what effect it is having. Therefore, evaluation by various means, explicit and implicit, pervades the narration.

In such a narration, the narrator is omniscient, taking on narratorial authority for purposes of speech representation, description, identification, illustration, report and evaluation. This narratorial presence is necessary to make the narrative functional in the ways discussed above. Such a role also enables the narrator to effect distancing towards and manipulation of the cultural material. All these points are illustrated in the discussion below, of narration in one novel from Achebe's trilogy.

Narrative structure and functions in *Arrow of God*

Killam comments on *Arrow of God* saying that the novel 'displays Achebe's utilitarian purposes and everything in it is relative, particular and historical.[9]' These purposes have to be taken into account, Killam writes, if we are to understand why there is a great deal of documentation of social background 'which in a sense, becomes the subject of the book. There is much in the novel which has little direct relation to the *story* the novel has to tell' (emphasis mine).[10] The carefully developed background describing Umuaro history through a series of births, deaths, marriages, celebrations, religious ceremonies dominates the book, to the extent that the novel becomes a kind of social document. However, the dramatisation of events and actions in the novel (the narrative per se) justifies the importance given to the social 'background' because the events have tremendous consequences for the whole society and push it along inexorably to a new phase of its history, and this is precisely what Achebe wishes to record. The narrated events involving individual characters lift the emphasis away from description and documentation towards an exploration of the dynamics of change in a traditional society, the roles of individuals in affecting that change and the complexities involved in the entire process.

The ordering of the narrative sequences in this novel is conventional according to the traditional European written narrative–chronological, linear, sectioned into chapters. Achebe has adhered to this framework rather than experiment with sequencing, with the effect that it provides an orderly framework to contain complexities at other levels. But a more important function of sequencing is to give an impression of the historical events taking place or having taken place. The ordering of sequences is such that it creates a tension between the events which occur habitually or expectedly within the social framework, and events which are unprecedented. This division of actions (or 'functions' in structural description of narrative action) is present in most narratives, and has been classified – the known and customary events are the 'catalysers' and the new events are the 'nuclei' or cardinal functions according to Barthes' categorisation.[11] However, if we continue with Labov's categorisation, the former can be considered as part of the 'orientation', the latter as part of the 'complicating action'. The sequences belonging to both categories can be charted as follows, from which we can understand the narrative structuring of *Arrow of God* :

I. Orienting framework (Habitual events in the Ibo social world):

—Daily life in the compound (chapters 1, 2, 5, 6)

—Festival of the pumpkin leaves, the women's role in it (chap. 7)

—Family relationships, visiting friends (chapter 9)

—Obika's wedding, the offering of sacrifices (chapter11)

—Meetings of elders to debate matters (chapters 2, 13)

—Mask ceremony (chap. 17)

—The funeral, the yam harvesting (chapter 19)

II. Complicating action (New or unprecedented events):

—The dispute between Umuaro and Okperi (ch. 2)

—The incident of the breaking of the guns (two versions: the narrator's in ch. 2, and Winterbottom's in ch. 3; coloniser acts)

—The plan to appoint warrant chiefs (ch. 5, coloniser acts)

—The imprisonment of the python (ch. 4, act done by Oduche, but behind it is the Christian missionary teaching)

—Crisis between Ezeulu and priest of Idemili due to Oduche's action

—The whipping incident (ch. 8, coloniser acts)

—The summons to Ezeulu from Winterbottom (ch. 12, coloniser acts)

—Ezeulu's refusal to become warrant chief, Ezeulu's private plans (ch. 14, 15– coloniser has secondary role)

—his refusal to eat the ceremonial yams (ch. 18; a direct reversal of one of the most important customary social actions listed above in I; actant is not coloniser, but Ezeulu)

—his alienation as a result of above action (ch. 18)

—Obika's run and death (ch. 19, Obika acts, to redeem Ezeulu in the social world and to uphold the practices of the world)

—Ezeulu's insanity (ch. 19; the result of his error and isolation from community).

—Offering of harvested yams to church (ch. 19, unprecedented action taken by the Ibo people themselves, though missionary instigation is there; reversal of customary action, marks fundamental change in the social order).

This two-fold listing of main actions in the novel shows that the new and unprecedented events and habitual actions are intertwined and spaced over the whole narrative. The listing also shows the outcome of these events (the resolution, according to Labov's model) in the form of (a) the fundamental reversal of some of the customary events and practices in the Ibo social order, (b) the individual actions, errors and misjudgements, the outcome of which is failure, and (c) the actions of the colonial administrators and missionaries (the 'many weapons' of the coloniser) lead to the consolidation of the coloniser's influence and success. However one thing which this listing does not show and which also does not find accommodation in the current categorisations of narrative action, including Labov's, is the influence of a supernatural force on the thoughts and actions of an individual and the intrusion of this mysterious force as an actant in a situation as the god Ulu in the novel. This feature injects a mythical element into what is a historical and social narrative, and marks a fundamental difference between this narrative and other narratives of pure social realism, including the narratives considered by Labov. This will be discussed further below.

All the linguistic means by which the orientation is achieved fulfil the ideational function of describing a world. The purpose of the orienting material however, is not only to describe the Ibo world. It also tells us about the actions of people in this world and how far they are the agents in the creation and sustenance of this world. And, as the narration proceeds, we are also told how they are agents of change in their world.

This can be understood by looking at the opening sequence in detail. This sequence which can be named 'Ezeulu's eating of the ceremonial yam' (it has its reversal in one of the last sequences 'Ezeulu's refusal to eat the ceremonial yam') takes us into the 'obi' of the Chief Priest and into his thoughts, through a depiction of material processes and actions, such as the customary eating of the yam (described elaborately) and even small everyday actions - the drinking of water from the calabash, the picking up of the ofo staff. Also to be seen are cognitive processes such as Ezeulu's thinking, where he, as the subject and actor, sees his position in relation to the people of Umuaro who are affected by his actions. This thought process is in free indirect speech - though narrated in the third person, the questions asked and answered by

Ezeulu to himself remove the narratorial presence and upfront the character's consciousness. Interspersed with these processes are the verbal acts of story-telling and conversing amongst various members of Ezeulu's family. Even the natural world is a part of these processes – the moon that 'hid itself . . . sits awkwardly. . . kills boys . . .' is subject of the action here, and a vital object in its syntactic occurrence at other points – Ezeulu looks up to it in order to announce the new month, and significantly, does not see it in Okperi, when he is away from his people. Thus, from the opening scene itself, a complex picture of the Ibo world emerges through a mixture of mental, verbal and behaviourial processes that constitute the Ibo semantic universe. The actions of people in this world are described as complete and orderly – the children come and sit in their father's hut, they sing, talk and play, with each person's contribution specified, underlining the familial roles, such as the father's instructions to his sons. There is in fact, a degree of fixity in all these processes– the verbs are complete, the tenses perfective, subjects and objects clearly defined, with only a controlled amount of modification, – all this creates the orientation or setting of the novel. Subsequently, some chapters elaborate on this, while other chapters portray the colonisers' world as different. The world of the British administrators lacks action, emphasises indecision and indifference – the weather upsets Winterbottom and he finally succumbs to it, falls sick and goes away; Clark is uncertain of his position in the administrative hierarchy, his tour of the district and handling of situations is inept and he waits for orders rather than act on his own–on the whole, the picture is that of a sleepy bureaucratic network, not that of the forceful, dominating colonisers. Even the missionaries do not act directly – the lessons have already been learnt by converts such as Oduche, and it is the latter who is active. This does not mean that the actions of such agencies are negligible; but the orienting focus being on the Ibo world, it is within this world that the forces of change are being shown as active and the events which effect reversals in the state of affairs are located within this world which is being propelled by its own inner dynamics more than by external factors.

This is evident in the internal debate in Ezeulu's mind and in his thought processes (Ch. 17). From the Ibo society, the focus moves even closer into the mind of Ezeulu and the intrusion of his god Ulu into his consciousness. The passage begins : 'Meanwhile, Ezeulu had pursued again his thoughts . . .' (p. 240) and midway through it the narrator disappears, and Ezeulu's mind-style takes over, with its repeated self-addressed questions and answers, and the argumentative linkers such as 'so', 'perhaps' and 'although'. Then, suddenly, the narration changes to the direct speech of Ulu's intrusion with the unusual reporting verb '*barked* Ulu, in his ear', and the comparator 'as a spirit would.' It is important here that Ulu's intervention is not narrated in free indirect style, in which case it would have been read as a part of Ezeulu's thought process, but is the direct speech of an actual character. The discourse that follows Ulu's directly enunciated dictates is again a mix of free indirect discourse and narratorial comment. The question 'who was Ezeulu to tell his deity . . .' can be read both as one addressed by Ezeulu to himself, and as addressed by narrator to reader, as a rhetorical question, to imply that Ezeulu was now at the end of his authority and also at the end of his thinking. The question is followed by the 'answer' : 'It was a fight of the gods'. It is the last of the series of questions and answers that make up Ezeulu's thought process. Though referred to in the third person throughout, the impression of free indirect speech remains because of the semantic centricity of the thinker, and the persistence with which the thinker pursues his line of thought. Only the last statement appears to be one in which the free indirect speech and the narrator's comment are aligned – the statement could be assigned to either, since it is continuous with Ezeulu's thought about himself and his god, and at the same time, it is Achebe's explanation of the mysterious motives of one who is half-man and half-spirit. Read in this way, it signals towards the narrator's upholding of, and identification with the Ibo mythology.

These sequences function to explain why it is that the Ibo world, though shown as complete, the people in it active as the 'doers', appear to have lost out in the contest with the coloniser. They start with resenting the white man's presence, they end by accepting the white man's religion. It may be that their very vitality propels them towards change. It may be that the circumstances – the events that happen – become too unmanageable for them and they make misreadings of the situation. It can be seen that in their habitual actions within a social framework, they are well in control. But when unprecedented events take place, they lose their sense of orientation. For example, Ezeulu's son Oduche is given one kind of instruction from his father–to learn from the white man and to report on the situation, so that their community can benefit. But instead of subverting the white man's faith after being converted, Oduche turns around and subverts the traditional religion. This is a focal point in the narrative because it marks an ironic reversal, totally unexpected in the existing order of things. Oduche's conversion and descrating action is all the more startling because it is not done under any coercion or threat; Oduche acts wilingly in what he thinks is the service of his new religion. Thus the colonisation is shown to have effects more subtle and far-reaching than even the colonisers might have anticipated – the narrator states at the end 'the harvest ceremony at the church saw even more people than even Mr Goodcountry had hoped'. While Ezeulu has acted in service of his god, Oduche has acted in service of the Christian god, and this leads to the replacement of the Ibo cultural symbol by the Christian – not only a religious but a historical change has taken place.

The above narrator statement also shows how evaluation occurs at every important phase of this narrative. It is so mingled with the narration that it is often difficult to distinguish whether a statement is a narrative one, or one loaded with the narrator's own evaluative judgement. Evaluation also runs through the passages of free indirect speech in which Ezeulu's thoughts are presented, through character speech and narrative report, and is expressed through direct statement, proverbs and sayings, and through other more complex means, such as manipulation of point of view. In Chapter II, the narrator begins with the sentence in indirect speech 'Ezeulu often said that . . .' (p. 17) but shifts to free indirect narration in following Ezeulu's thoughts. Even when events of the past are being described, the frequent questioning and replies gives an effect as though Ezeulu is speaking and narrating, not the narrator. The passage ends with a statement 'Ezeulu saw this as the ruin of the world' which is a comment on what has gone before and gives the character's evaluation of events. But behind this is also the narrator's implication that this was how Ezeulu saw it, as distinct from how it may have been seen by others. Thus the narrator slips in an out of a mode of identification with the main character, making subtle contrasts between evaluations made by the characters, and evaluations made by the narrator himself.

Not merely Ezeulu, but the whole Ibo world is constantly shown as evaluating itself. There is another instance of how evaluation enters into fundamental aspects of social behaviour. In Chapter II, there is the narration of a meeting of village elders regarding a dispute between Umuaro and Okperi. Ezeulu's speech in that meeting consists of the telling of a story. The story is one that is complete in itself, containing an orientation, action, complication and resolution; the evaluation element is then supplied by Ezeulu himself when he asks : 'Men of Umuaro, why do you think our fathers told us this story?' The question forefronts the complex deduction that follows, showing the thought that has gone into it and relating the story of the past to the action which has to be taken in the present, all this comprising the evaluative comment : 'Today, Umuaro is challenging its chi . . .' After this function is completed, there is the coda 'I salute you'. But Ezeulu's elaborate evaluation is answered by Nwaka's even more forceful one, consisting of a less abstract and more immediate presentation of the issues. The pitting of one assessment of a situation against another create a tension which leads to further action by each of the characters involved; and thus we can see how the evaluations of the characters shape actions within this narrative. Another important character evaluator is Akuebue, who constantly evaluates his friend Ezeulu's actions and motives, through his remarks, questions, interjections and opinions.

Evaluation is seen in the structuration of point of view, when Achebe presents the case of the book 'The Pacification of the Tribes of the Lower Niger', written by one of the fictional administrators George Allen. Initially, the reference to this book occurs in the ironic conclusion to Achebe's earlier novel, *Things Fall Apart,* where George Allen contemplates writing a book on the strange African customs and the coloniser's mission. In *Arrow of God,* the narrator shows us Tony Clarke, who is reading this same book, and even gives an extract from it, glorifying the role of the intrepid British adventurer whose mission it is to bring civilisation to the darkest corners of Africa. Clarke is shown as sceptical about this point of view, and narration of his thoughts comprises an evaluation of Allen's viewpoint. However, when Clarke discusses the book with Winterbottom, the latter reveals his own attitude, which is aligned to that of Allen's. Each point of view evaluates the other, and Achebe provides a debate on colonisation through this presentation.

Evaluation is also done by episodes of story telling and interactive narration in the Ibo world by the presentation as stories within a story, wherein characters tell stories to link past and present actions, and to reveal their traditional knowledge of their world. These function to place the larger narrative outside these stories in an evaluative context, because they intensify and compare the importance of various events that are taking place. The narrative logic seems to be that since the society must be revealed to us, its stories must perforce be told, so that we may understand the evaluative function that the new narrative must perform. Thus, we have the performed narrative where Ezeulu is shown to re-enact the first coming of Ulu, (p. 87-88), telling the story as he enacts it, interspersing past tense narration with proverbs and statements in the historic present. There is also the interactive narration, the interaction of the mask and the interlocutor (p. 48) told to the accompaniment of drum and flute, which is again explanatory and evaluative; finally, there are the stories told by mother to children, by Ezeulu to his sons.

All these stories tell us about the nature of narrative authority in traditional societies, where the teller determines the story to be told, and comments on its significance. And Achebe, by recounting these stories is perhaps implying that the same kind of narrative authority of the traditional story teller, with its accompanying responsibility, rests on the author of the present narration.

This is the belief that marks the difference between the characters' evaluation and the narrator's evaluation is most evident if we consider the last paragraph of the novel, which consists of a series of evaluations on the entire sequence of events that has gone before. On the whole, the last chapter consists of the resolution. The main character fades in importance – Ezeulu is not only an 'arrow of God', he stands revealed as a tool used by the narrator for narrative-internal evaluation and then discarded, as shown through Ezeulu's painful self-questioning at the end, where he questions himself and the motives of his god Ulu and does not come up with answers. The last passage starts with 'So in the end, only Umuaro and its leaders saw the final outcome . . .' Here, the people of Umuaro are the evaluators, as reported by the narrator : 'To them, the issue was simple . . .' Then the evaluation shifts to the narrator, who comments : 'If this was so, Ulu had chosen a dangerous time . . .' thereby implying that the peoples' is only one view that can be taken of the events. To this, the narrator combines the narrative clauses that tell of the final events (the resolution). Instead of letting any of the characters (Ezeulu has already lost his position as one of the evaluators) evaluate the situation in its totality, the narrator takes up the role completely, for now he is to present the situation with the distanced view of a historian and assess the individual evaluators of Ibo society (characters such as Ezeulu) as well as the fate of that society itself. The last line of the novel, its 'coda', is the narrator's important pronouncement in the past tense (in which history is written) and by the fronting of adverbial : 'Thereafter, every yam that was harvested in the man's fields was harvested in the name of the son'. The choice of this particular noun phrase 'the name of the son' as the last mentioned person is significant because the son here is not only the Ibo farmer's son who brings the harvested yam to church (we are also reminded of Ezeulu's sons), but also Jesus Christ; and the son is also symbolic of the future. The Ibo past is gone; the Christian future is here – this is the telling coda of the story.

The evaluative elements in this narrative – who evaluates what, and how, is thus significant in that it forefronts the role of the narrator and emphasises his narrative authority. The narrator controls the perspective from which the narrative is to be viewed and makes the narrative functional towards the ends and purposes of the narrator, which in this case are made explicit in the documentation and evaluation of processes of change in a society.

NOTES

1. Achebe, Chinua. *Arrow of God* London, Heinemann, 1964.
2. Obiechina, E. *Culture, Tradition and Society in the West African novel* Cambridge, C.U.P. 1975. Obiechina terms this process the 'domestication' of the novel : it is equally true however, that the other part of the same process is the change brought about in the indigenous tradition, and the opening out of this tradition to traditions around it.
3. Achebe, C. 'The Novelist as Teacher', *African Writers Talking*, London, Heinemann, 1973, p. 3.
4. *Ibid*., p. 4.
5. Labov, W. *Language in the Inner City*, Philadelphia, PA, University of Pennsylvania Press, 1972.

6. Pratt, M.L. *Towards a Speech Act Theory of Literary Discourse* Bloomington, University of Indiana Press, 1977.
7. Toolan, M. *Narrative : A Critical Linguistic Introduction*, London, Routledge, 1988.
8. *Ibid.*, p. 160.
9. Killam, G.D. *The Writings of Chinua Achebe*, London, Heinemann, 1977, p. 84.
10. *Ibid.*, p. 83.
11. Barthes, R. *Image, Music, Text* London, Fontana, 1977,

FROM LOGOCENTRISM TO LOGOS : A DIACHRONIC READING

Dharanidhar Sahu

> In *Of Grammatology* I simultaneously proposed everything that can be reassembled under the rubric of *logocentrism* . . . along with the project of deconstruction. Here, there is a powerful historical and systematic unity that must be determined first if one is not to take dross for gold everytime that an emergence, rupture, break, mutation etc. is allegedly delineated. (Derrida 1972 : 51)

Derrida, continuing his discourse on his theoretical positions, tells that logocentrism is a wider concept than idealism, phonocentrism, and even materialism, though these three categories of thought are inherent in it. He has discovered a concatenating thread running through the entire gamut of western metaphysics, giving those diverse schools of thought a common core, "a powerful historical and systematic unity." This discovery, he assures us, would enable him to make no mistakes about his targets, "not to take dross for gold." This central and connecting presence he baptizes Logos; those discourses/writings in general sense, in so far as they are linked, peripherally or integrally to the concept of Logos, he baptizes "logocentrism." This linkage of Western metaphysics and literature to logocentrism, and to many centrisms, which proliferate in its precinct, delimits the free-play of meaning particularly where the acts of signification take place, and, in the process, renders the whole system partial. It is not always possible to identify this ubiquitous partiality and discern its true nature, because the intention of a text or the author of any text is to dress it up and deck it out with garbs of indubitable reason and objectivity. In this very attempt of a text or of an author to erase the traces of such a partiality, there may always be certain clues, certain traces of traces which the perceptive critic must sleuth out and unravel should he be interested to make sense of both the tendency to repress and whatever has been repressed. This essay is an attempt to interpret the concept of Logos in its various and complex implications. Such a study considering the length of time (nearly three thousand years) and the multiplicity of usage this concept has been subjected to, is bound to be selective and quintessential. From Heraclitus of Ephesus (535-475 B.C.) to Martin Heidegger, the Logos-concept has been following the itinerary of philosophers, carrying the load of their thought. Atrophied by time and fagged out by the long journey, it hibernated for a while, and now emerged as a mysterious conundrum upon whose unravelling would depend the true understanding of literature and philosophy of the western world.

Heraclitus was quite clear in his conception of Logos, which he described "as the hidden harmony which underlies the discords and antagonisms of existence" (Inge 1915 : 134). In his *Cosmic Fragment* No. 114 he writes :

> Those who speak with sense must rely on what is common to all, as a city must rely on its law, and with as much greater reliance : for all the laws of men are nourished by one law, the divine law; for it has as much power as it wishes and is sufficient for all and is still left over. (Kirk 1954 : 48)

This divine law, which he calls Logos, is inherent in all created things. It is the supreme cause of all human and natural causes; it is the only changeless thing amidst all things subject to flux; it is the wisdom of God, the psyche, the Nature, the cosmic principle; and it is the will of God manifesting itself in the world as endless cycles of birth and death, of becoming, of decay and renewal. Sensible men, Heraclitus suggests, should realise this universal (or common) principle and abide by its ukases as they obey the laws of their state. They, however, need not search for this divine law in the external world; for it is within them. What is required, is self-probing or self-knowledge. Once this immanent law is actualized, the man will know that all other laws and principles are in keeping with it; for they can never be in disagreement with one another. "Therefore it is necessary to follow the common (that is, the universal)", writes Heraclitus in Fragment No. 2,

> but although the Logos is common the many live as though they had a private understanding. – This is nothing other than an explanation of the way in which the universe is ruled. Therefore, in so far as we share in awareness of this, we speak the truth, but in so far as we remain independent of it, we lie. (Kirk 1954 : 57)

Heraclitus warns that, though the Logos can be comprehended by sensible men through self-awareness, its universal/common nature must rule out any subjective distortion. Although privately realized, it has to emerge ultimately as the same, homogeneous law, common to all.

So far, Heraclitus's views on the divine and human laws leave no room for any ambiguity. But the problem arises when the word "Logos" is made to signify his sense of this cosmic principle. By the time Heraclitus picks up this world to connote his philosophical or intuitive findings, it might already have been contaminated by other meanings; at least, it was not a neologism. He has discovered a unifying formula, a regular arrangement of things in the universe, which influences all things without being influenced by them; which maintains its sameness while manifesting itself through multiplicity and change of the world. Such oracular wisdom, once it is signified by the Logos, may not free itself from the already acquired attributes, usages, inferences and root-sense of the old term. As a result of this semiological osmosis of what Heraclitus has to say to baptize an abstract system of thought and what the defining term has already annexed to itself in the course of its evolution, interpretation of Heraclitean cosmology has become controversial and problematic.

G.S. Kirk in his commentary on *Cosmic Fragments* of Heraclitus, tries to locate the meaning of the Greek noun Logos(λόγος)by the time it was used by Heraclitus, by quoting different views of many classical scholars. The Greek noun λόγος has variously been translated into English as "Word", "Book", "Discourse", "Meaning", "Argument", "Measure", "Plan", "Law", "Principle", "Rule", "Formula", and "Reason". If its root verb is "lego"(λέγω), which means "I say", the Logos can be the spoken word whose speaker is present. It was Heraclitus who had discovered the cosmic law and spoke out his revealed ideas to his disciples who later wrote them down. So, his words had oracular properties and incontrovertible truth. Oracles are supposed to be divine, hence in keeping with the immanent cosmic principle attributed to the Logos.

And, if the root word is λεγ-(leg–) which, as G.S. Kirk points out, implies "picking out" or "choosing", then its noun form Logos would come to mean "reckoning", "measure" or "proportion". "Reckoning" in the sense of calculation or account, and "measure" as the systematic formula, and "proportion" as order, plan or law, were current in Greek language when Heraclitus picked up the term. It is intriguing to note, at this point, that all those above-stated senses of the word Logos, inhere in the conceptual ramifications of the Heraclitean Logos as a cosmic principle.

It is apparent that the scholarly opinions have gone in favour of the λεγο- root of λόγος i.e., "the Word". G.B. Kerferd considers "Logos doctrine". notoriously obscure because that one Greek word means "word, speech, argument, explanation, doctrine, esteem, numerical computation, measure, proportion, plea, principle," human reason and divine reason — all at the same time (Kerferd : 83). All these dissimilar meanings could be subsumed under, and concatenated to one signifier, i.e., the Logos doctrine because it is descriptive of a world view, and it attempts to supply a theoretical framework to the randomness of existence in the broad sense of the term. "An unapparent connection", writes Heraclitus, "is stronger than an apparent one," and adds, "They do not apprehend how being at variance it agrees with itself . . ." (Kirk 1954 : 193). It may be assumed that the brief, though coherent, exposition of a common/universal value-system postulated by Heraclitus has served as a viable platform for many philosophers and philosophical/theological schools (the Stoicism, Greco-Hebraic thought, the Johannine doctrine of Logos, only to name a few), which decked it out as it suited them. The opening words of *The Gospel According to Saint John in the New Testament* "In the beginning was the Word . . ." appear to be a transliteration of Heraclitus and the stoic philosophers. The early Christian apologists such as, Justin Martyr went so far as to proselytize the Greek philosophers who lived before Christ, because they believed in, and lived according to the Logos which they identified with Jesus Christ, the second person of the holy trinity. This point, however, needs a detailed analysis, which will be done later. What emerges from this discussion is that the universal adaptability of the Logos doctrine to new intellectual climate and its capacity to endear itself to the philosophers and theologians of all ages, are due to its being not just another school of thought, but, the repository of the Greek classical wisdom, belief and world order (κόσμος).

It is not intended here to prove that Heraclitus was the father–figure in Greek philosophy. Neither Plato nor Aristotle take him seriously and express their indebtedness to his favourite Logos doctrine. What is intended here is to note that the ordering and governing principle which is coterminous with God, and which flows through all things giving them relevance and meaning, and which reconciles the private apprehension of the law with the universal/common nature of that law, is the interior layout of western thought. This is the metaphysics of presence which, according to Jacques Derrida, informs the whole bulk of western thought and literature, and makes it self-confirming and self-sufficient, rendering it partial in the process.

In the Heraclitean cosmogony all things exist in an interminable state of tension between two opposing forces. The wisdom of God known as Logos in its terristrial manifestation contains the double aspect of God, who, Heraclitus writes in Fragment No. 67, "is day-night, winter-summer, war-peace, satiety-famine." When people are aware of only one opposite of each pair, their stand-point is "partial and perceptual," their linguistic activity one of using "names" not "discourse or logos." This ontological monism of Heraclitus, which was appropriated by the Early Stoics, particularly Zeno of Citium (4c B.C.) does not treat one set of values, norms, qualities as of possessing superiority or inferiority, because they all partake of the divine logos. Man is wise in so far as he knows that all things, qualities and judgments flow from one indivisible law; that Logos is the source and catalysers of all contraries which generate tension.

The temptation is great to identify or equate these Heraclitean oppositions with the Derridean critique of the general tendency of Western Metaphysics to privilege one set of binaries over the other. Barbara Johnson makes the following observation on the Derridean position in her lucid introduction to *Dissemination* :

> Western thought, says Derrida, has always been structured in terms of dichotomies or polarities : good vs. evil, being vs. nothingness, presence vs. absence, truth vs. error, identity vs. difference, mind vs. matter, man vs. woman, soul vs. body, life vs. death, nature vs. culture, speech vs. writing. (Derrida 1981 : VIII)

These oppositions, it ought to be stressed, are not neutral. They are hierarchically arranged. One set of terms is supposed to be inferior to the other set, and the determining parameters are unity, identity, immediacy, etc., which cohere in the Metaphysics of Presence or Logocentrism. But such an attempt to conflate Heraclitean polarities with those of Derrida must be discouraged because, while the systemic monism of the Heraclitean and Stoic cosmogony envisaged a common source of all the contraries, and identified Logos with God, the latter Greek, Jewish and Christian thought largely contributed to a dualistic world-view by differentiating Logos from the Father of Logos, and by introducing the Devil into the arena as an adversary of God or the Son of God i.e., Christ. Heraclitus does not make God or Logos the carrier of one set of privileged oppositions, rather he invests God with all the opposites. Heraclitus stresses that man's ignorance about, or unwillingness to know, the immanent common law, i.e., Logos is the cause of evil; that wisdom and virtue are complementary qualities. The Early Stoic philosophy does not depart significantly from the Heraclitean position on the question of evil. According to the Stoic doctrine, man who lives in harmony with Logos (Reason) is "independent of the vicissitudes of fortune. He is also absolutely brave, since he knows that pain and death are no evils; absolutely continent, since he knows that pleasure is not a good; and absolutely just, since he is not influenced by prejudice or favour" (Von Fritz 1973 : 1015).

That evil is the outcome of ignorance, and suffering the outcome of human errors in choosing the right, are the fundamental premises of Platonic idealism.This attitude, also, informs the vision of Greek tragedians. Irwin Edman sums up the ethics of Socrates as follows :

> Men aim at the good. No man voluntarily chooses evil. To do evil or to choose evil is a matter of lack of insight; the central virtue turns out, therefore, to be knowledge. . . A virtuous action is a true, valid, just action, the functioning of a soul according to its unswerving following of a clear vision of eternal order. (Plato 1956 : XX/XXXIX)

The wise man, according to Plato, is he who has discovered a pattern, an order in this otherwise chaotic world of experience and continuous change. "A clear vision of eternal order" is possible when man realizes that the whole universe has been created by God in the shape of a living animal *(Timaeus)*. But Plato, like Anaxagoras, does not use the term Logos. He dispenses with the term because it had already become controversial, multi-facetted and notoriously Heraclitean by that time. Both Anaxagoras and Plato instead used nous (νους) to mean precisely that what Heraclitus (and the Stoics afterwards) means by Logos. Timaeus tells Socrates and Critias about the role reasonplays inenabling the mind to comprehend the immanent, universal reason of which it is only a copy :

> And having been created in this way, the world has been framed in the likeness of that which is apprehended by reason and mind and is unchangeable, and must therefore of necessity, if this is admitted, be a copy of something. (Plato 1956 : 447)

A system of philosophy based upon an implicit faith in a transcendent Being who is the source of all rationality and order, and upon the fact that man is wise insofar as he approximates that rationality and order, and guides himself accordingly, corresponds with the Heraclitean world-view. It has already been stated that the Logos-Characteristics were tagged to the term Logos which had already been invested with different shades of meaning. It may be supposed that the existing connotations of the term are in character with the new Heraclitean endowments of meaning. Again, when Anaxagoras and Plato chalked out their systems of episteme with "nous", not Logos, as their centre, they did not depart significantly from the world-view envisaged by the order term.

The early Stoic philosophers revived the term Logos with all its attendant connotations and implications. They, however, chose to privilege one aspect of this already loaded and hackneyed term, i.e. Logos as Word and Seminal Reason. The Stoics held that the seminal Logos (λόγος σπερματικός) " is the organic principle of the cosmic process, which He (God) directs to a rational and moral end" (Inge 1915 : 134); and it is identified with God Himself. This "organic principle" has two aspects : the thought aspect and the verbal aspect. The seminal Logos which resides in God as unactivated thought, as potential and unmanifested Reason, is the Logos endiothetos (λόγος ινδιαθετος); and when it is activated, actualized, and manifested in action or expression, it is the Logos Prophorikos (λόγος προφορικος).

W.R. Inge points out : "Words and thoughts, according to the Stoics were the very same things regarded under different aspects. The same λογος which is thought as long as it resides in the breast is Word as soon as it comes forth" (Inge 1915 : 134). This original insight into the nature of speech by the Stoic philosophers has influenced the Hebraic and Christian philosophy. Word as spoken Thought and Speech as reified concept rule out the intermediary role of writing (*ecriture*), and privilege speech over writing. God does not write down what He wants to express. The speech guarantees the presence of the speaker, whereas the written word does not. This attitude is behind Plato's adroit irony, when he makes Socrates playfully suggest to Phaedrus: "I will veil my face and gallop through the discourse as fast as I can, for if I see you I shall feel ashamed and not know what to say" (Plato 1956 : 274). Socrates suggests that by veiling/covering his face while speaking he would be playing the role of an absent speaker like that of Lysias. Phaedurs is not only in total agreement with Lysias's views on lover and non-lover, he also carries the scroll containing the written treatise of Lysias' as well. The absent speaker, Socrates implies, can afford to expound an illogical speech without being ashamed of what he speaks, without being embarrassed by his self- contradictions, when they are pointed out. The written treatise (of Lysias) presents itself as a unified/monolithic structure; it claims that it has resolved all differences and proved the point once for all. It stands to reason that Socratic dialogue would not take place in a world peopled with only writers who circulate their written discourses. The spoken word(λόγος)presupposes the presence of the speaker and the listener, the concept and its clarity, arguments and their direct sense. The presence of the speaker guarantees the total meaning of the speech. Dialogues of Plato take place when both the speaker and the hearer participate in the dialectical progression of thought. Each thought is proposed, then contradicted and tested, and finally resolved or partly resolved. The presence of the speaker as the custodian of meaning determines the way any discourse must be looked at. This attitude implies that all discourse should have clarity, meaning, certainty, truth, finality and ultimate resolution; that whatever the speaker thinks of conveying could be conveyed to the listner without losing anything in its transformation from an abstract idea into a word/a verbal construct.

It may be pointed out that the Socratic dialogues, and the Platonic faith in the indubitability of meaning in the spoken Word, anticipate the Stoic concept of the seminal Logos (λόγος σπερματικός) in its two states of being : as the potential Reason and the manifested Reason. To use certain linguistic terms : the Stoic Philosophers believe that the *phonic* signifier could be in perfect and happy agreement with the *mental* signified. Such an assumption usually presupposes the full presence of the speaking subject and the full understandability of the coded message and the verbalized thought. The spoken word is orphaned and rendered helpless as soon as it is written down and, as a result, estranged from its father. Derrida approaches the *Dialogues of Plato* in *Dissemination* from this angle by analysing those passages from *Phaedrus, Symposium* and *Timaeus*, which foreground the spoken word through myths and parables.

Phaedrus, as it has already been suggested, was carrying the written speech of Lysias under his cloak. Socrates refers to it as "Logos" and Lysias as *ton tou logou patera*. Certain French translator translates this expression as "the father of the subject". Derrida considers it anachronistic, and suggests that the word "subject" does not have the living quality of discourse (Logos), and "the *Logoi* are the children" (Derrida 1981 : 78). Once the *logoi* are treated as the children, Derrida says, they are

> Alive enough to protest an occasion and to let themselves be questioned; capable, too, in contrast to written things, of responding when their father is there. They are their father's responsible presence (Derrida 1981 : 78).

Here Derrida contends that should we consider a written discourse as the responsible child of an absent father/author, who would respond to our questioning and defend its father, we may not have the occasion to treat any writing as "cadaverous," "rigid" or orphaned. Besides, the word father (*Patera*) is suggestive of a literary production, spoken or written, which is analogous to biological production of a living, organic being. A close analysis would reveal that the contradictions inherent in the Platonic attitude to writing, are not fully resolved. Such unresolved contradictions in western metaphysical discourses are the cracks, ruptures or disjunctions to which the Deconstructive critique applies the pointed end of its wedge. Aim of this theoretical carpentry is to dismantle a structure, may be with playful seriousness or mischievous curiosity, only to show that an argument is not as irrefutable as it seems, that the so-called pure logicality of an ideology has always already been contaminated by prejudices, preferences, etc., that those repressed things once identified and interpreted would help us read other implications into a discourse, which it always relegates to background, or represses.

Now, resuming our discussion on the diachronic journey of the Logos doctrine, it will be interesting to note that Christian theology tried to vitalize its theoretical position by interacting with classical wisdom and effecting a cross-cultural osmosis. By describing the Pre-Socratics, Socrates and the Stoic philosophers as Christians because they believed in the Logos which, they considered was unincarnated Jesus Christ the Son/Word of God, the Christian Apologists of the 2nd century A.D. such as Justin Martyr intentionally stressed the verbal sense of the Logos. The first Chapter of St. John's Fourth Gospel, and the Pauline Epistles dressed up the Logos doctrine with Christian apparel and finery. The Fourth Gospel of St. John begins : "In the beginning was the logos , and the logos was with God, and the logos was God. He was in the beginning with God, all things were made through him, and without him was not anything made that was made . . . And the logos became flesh and dwelt among us, full of grace and truth, we have beheld his glory, glory as of the only son from the Father (In the revised standard version the *logos* is translated the Word). The use of the term logos in this context means that the early

Christian literature wanted to contain classical wisdom. Since the 6th century B.C. with the discourses of Heraclitus, Logos doctrine has come to imply a certain connection between God and the World. This connection is very easily felt, but very vaguely defined. To define God's way to man has always tempted, worried, eluded and flummoxed the serious writers whose conclusions about "the way" are sometimes definitive, dialectical, canonical, and sometimes tentative and open-ended. It is not attempted here to discuss all the metaphysical and theological facets of the God-World relationship enshrined in the term logos, but only the verbal implication of this term. By translating the logos as the word, the translator undoubtedly privileged the semantic aspect of this concept.

In the beginning, it is said, was the word. The words was the spoken word. The father or the producer of the word was God. "Of the Logos", says Heraclitus, "which is as I describe it men always prove to be uncomprehending, both before they have HEARD it and when once they have HEARD it" (Raven : 187). The Heraclitean sense that the Logos could only be *heard* is inherent in the Johannine Logos. God, Oracle, or, for that matter the authority, does not write. Writing or inscription is done afterwards by inferior people. It is also implied that even if the writing or inscription has the authority of the speaker of Truth or Law, it lacks the immediate authority of the speaker. Once the Word has been written/inscribed and, as a result, separated from the full presence of the speaker, it yields helplessly to multiplicity of interpretations, as its "father" is not there to defend and guarantee its meaning. Socrates compares writing with painting because both of these creations would "preserve a solemn silence" when they are asked to explain themselves. Once the living words are written down, Socrates continues, "they are tumbled about anywhere among those who may or may not understand them, and know not to whom they should reply, to whom not; and, if they are maltreated or abused, they have no parent to protect them; and they cannot protect or defend themselves" (Plato 1956 : 324). Socrates also agrees with Phaedrus when he says that the living or the spoken word of knowledge has a soul, and that the written word is its image (Ibid : 324). In a philosophical system where writing (*Grammata/ecriture*) is accorded the status of an image, an icon, a sign, the cadaver of a once-living thing, the speaker as the maker, modifier, protector and guarantor of meaning is privileged over the writer. Thomus, the God-King, contradicts Theuth, the inventor of the art of writing, by saying that his recipe (*pharmakon*), instead of increasing the memory and wit of the Egyptians, "will create forgetfulness in the learners' souls, because they will not use their memories, they will trust to the external written characters and not remember themselves." That art, he adds, instead of being an aid to memory, would be an aid to reminiscence, instead of giving them "truth", would give them "the semblance of truth (Ibid : 323).

This tendency of emphasizing the spoken word may reveal a deeper motif of positioning the speaker and the Word/God and His canon in the closest proximity. In all canonical systems the source of truth, logic, wisdom and law is deemed to be their guarantor and protector. The spoken word implies the direct or full presence of God, the speaker. Hence, the Logos is the legitimate offspring of God in the Philonic thought. The Heraclitean and Stoic view that the Logos is inseparable from God is made to bear upon the Jewish monism, and the Logos comes to mean the full presence, as well as the other aspect of God. This hesitant installation of the classical doctrine in the Jewish-Alexandrian cosmogony paved the way for the Christian theologians who boldly identified Jesus of Nazareth with the Logos. The God of *The Genesis*, Jehovah, who causes light and creation through a spoken command, becomes the Father of the Logos (the Word). The Logos which has always been with God as unmanifested wisdom, unspoken intention, unshaped/embroyaic thought, is enfleshed into Jesus.

The Word, in so far as it is the direct expression of God's love, concern and command, becomes flesh, and its divinity does not suffer any loss in the process of the transformation/mutation. Once reified, the Logos-Christ acts as the intermediary between God and humanity trying to bring them close to each other. He becomes the living proof of God's mercy and love for humanity. St. Augustine, the 4th century (354-430) Christian thinker, elaborates the Johannine concept of Logos :

> In what way did He come but this "The Word was made flesh and dwelt among us ?" Just as when we speak, in order that what we have in our minds may enter through the ear into the mind of the hearer, the word which we have in our hearts becomes an outward sound and is called speech, and yet our thought does not lose itself in the sound, but remains complete in itself, and takes the form of speech without being modified in its own nature by the change : so the Divine Word, though suffering no change of nature, yet became flesh, that He might dwell among us. (1980 : 627)

Apart from its theological assertions regarding the pure divinity of Christ, this passage gives some interesting comments on the technique of linguistic expression. It suggests that an idea resides in the heart in the shape of a word, and, when the speaker speaks out his thought, the sound of the spoken word carries that thought into the mind of the listener through his sense of hearing; the word, in the cause of its journey from the heart of the speaker to the mind of the listener does not lose its own nature; it is neither diminished, nor modified by the change. Though St. Augustine does not contrast the spoken

Word/Speech with the written word/writing, his stress on the former is unmistakable. According to him, no shadow falls between intention and expression, and expression and understanding. Such a view of language corresponds to the Christian doctrine of enfleshment of the Logos. That is to say, in so far as Jesus is the reified Logos, he does not forfeit the divinity originally attributed to that first principle. His divinity is fully protected by the presence of the Speaking-Father, God. By following the line of argument already mapped out, it may be noted that the world-view contained in the Logos-doctrine has played an important role in shaping concepts and guiding exegesis in both the classical and Christian contexts. It has supplied the western culture, literature, language and thought with a primary structure. This structure influences literary discourse, enables writers to arrive at conclusions by organizing language to produce meaning. The discrete features of the western civilization have always been held together by a common, dominant structure which is called Logocentricity. And language, with all its modes of signification, classification, hierarchy-formation,, has been affected by this logocentric world-view. Just as language of a community cannot escape the imperatives of that culture, the verbal expressions of that language, be they theological, philosophical, creative, or analytical, cannot get beyond their linguistic boundary. As a result conclusion of each discourse tends to agree with the expectations of that system.

There is no denying the fact that total impartiality or neutrality in use of language is not possible in a society which has already been contaminated by set attitudes, preference, norms, etc. For example, the binary opposition in literary language, as well as in the human mind is a fundamental requirement for the production of meaning . This "elementary logic," as Claude Lévi-Strauss writes, "is the smallest common denominator of all thought" (Lévi-Strauss 1975 : 15). Similarly, Saussure's claim that "in the linguistic system there are only differences, without positive terms," is of a piece with the Platonic views on the nature of language. "Are not all things which have opposites generated out of their opposites?" Socrates asks rhetorically, and hastens to add : "I mean such things as good and evil, just and unjust – and there are innumerable other opposites which are generated out of opposites . . . . And in this universal opposition of all things, are there not also two intermediate processes which are ever going on, from one to the other, and back again . . . ." (Plato 1956 :126).

This dialogue on 'opposites,' however, does not stop there, but moves on to the realm of essence and idea, where these opposites, instead of flowing from each other, are harmonized and held together in a state of equality. The semiological opposites or differences, which this discussion refers to, are the external manifestation of a latent discriminating presence older than present existence. Tracing the immortality of the soul, a concept discernible in the writings of Heraclitus and Pythogoras, Socrates argues that what people call knowledge is recollection. The human child, as he begins to grow up, activates his previously acquired knowledge stored in his mind in a state of suspended animation by experiencing reality through his sense organs. This aprioristic recovering of knowledge from the archives of the soul enables man to have notions about perfect beauty, justice, equality, truth, etc., which are enshrined in the absolute reason, essence, idea, or "Logos".

The Platonic idea of the absolute corresponds to the Logos-doctrine of Heraclitus, and it is in keeping with the Greek World-view. It is important to note that both of these views, first of all, stress the absolute origin of human reason; secondly, by conflating the absolute wisdom of God with the Word, the verbal reification of that divine wisdom, through Logos, they imply the primacy of the spoken word and the linguistic functions of the mind. God as the father of reason/wisdom (Logos) has to be the guarantor of the meaning of His message : He must speak. Only the pure, unmediated wisdom of God, it is supposed, can absolve the divergent notions, relativism and discord noticeable in the human world and mind. The human communication system which is basically semiological accommodates, and is understood in terms of opposites. And these opposites are necessary "in the concrete" to make sense of the world per se, though they may be dispensed with in the realm of essences. Explaining the difference in the two cases, Socrates says : "For then we were speaking of opposites in the concrete, and now of the essential opposite which, as is affirmed, neither in us nor in nature can ever be at variance with itself . . ." (Plato 1956 : 170). But as soon as these "opposites in the concrete" are hierarchized, speech over writing, wisdom over ignorance, absolute over relative, nature over culture, essential over concrete, etc., their function as the producer of meaning is bound to be influenced/contaminated by our preferences, prejudices, etc. This discussion on Logos is an attempt to show in a clearer light the assumptions of deconstructionist critics that the entire signifying operation in the western world has taken place in a logocentric system – both in the ontological and linguistic senses. The ontological sense controls the process of thought, reasoning and faith, by defining God, man, society, duty, truth, etc. with oracular certitude; by a willful effacement of any intermediary it equates human canon with Logos, and Logos with God. Such a strategy requires, as a *just naturate*, the legitimization of the spoken word and bastardization of the written word, because the speaker of the word prevents any plurality of meaning which may creep into it in the process of explication. The presence of the speaker, which in deconstructionist parlance is called "the metaphysics of presence," not only makes the human notions about reason, truth, beauty, law, etc. coextensive with the pure, unmediated authority of Logos, it also tacitly approves of hierarchy among the opposites : the literal is privileged over the figurative, speech over writing, clarity over ambiguity, presence over absence.

The linguistic sense, on the other hand, regulates the whole process of signification by effacing the signifier (*signans, significant*) or by rendering it transparent, so that there should be no difference between an utterance and its true meaning, between what is sensible and what is intelligible. This sense also stresses that the signifier depends upon the speaker's "pure and free spontaneity, requiring the use of no instrument, no accessory," and, in the process, erases itself allowing "the concept to present itself as what it is, referring to nothing other than its presence" (Derrida 1972 : 22).

The "pure and free spontaneity" of the speaker and the complete erasure of the signifier are the notions from which western thought has never freed itself. The Stoics hold that the Seminal Logos has two aspects such as the Logos endiothetos and the Logos prophorikos which would not be differentiated. The Logos endiothetos refers to thought, the potential and unmanifested reason, the unactivated energy of ideas, and it remains in the heart or mind of man; and the Logos prophorikos is the activated, actualized, manifested and vocalized aspect of that thought. This change of state takes place without any loss or damage to the pure, potential thought. The signifier which this linguistic process of transformation requires does not affect the vocalized thought because the speaker as well as the defender of meaning is present to guard against any such controversial interpretation of the spoken word.

A similar line of thought is clearly stated in the quotation of St. Augustine, cited above. When he talks about the enfleshment of divine Logos, he emphasizes the total neutrality of the medium through which a thought travels from the heart of the speaker to the mind of the listener. A thought, a word, like electricity through a super-conductor, loses none of its nature or voltage in the process of its transmission. "From this point of view" observes Derrida, "the voice is consciousness itself" (Derrida 1972 : 22). It, however, stands to reason that in a theocentric system, which St. Augustine champions, logocentrism must depend upon phonocentrism for its justification and fulfilment. This attempt to conflate the cosmic principle (*Logos*) and the linguistic principle (*phone*) is the corollary of a rigorous, intellectual bias of thought which aims at achieving what Paul de Man calls "monadic totalities" by concealing the "hidden articulations and fragmentations" inherent in that system (De Man 1979 : 249).

The procedures these writers employ to achieve this monadic totality, this unity, show a value-laden, hierarchy-based tendency. It may be a large claim to say that all the thinkers from Heraclitus to Heidegger have always been cheating themselves into believing. But it may be, they, while realizing the precariousness of the system, do not find a more congenial system, a better syntax to mobilise their ideas, and to arrive at their fond conclusions. Plato and Rousseau are two cases in point. They can express their ideas only through writing, but that does not dissuade them from promoting speech at the expense of writing. Plato describes writing as a bastard and an orphan. Rousseau, with a theoretical flourish, considers writing a disposable addition/supplement to speech. "*What is added is nothing because it is added to a full presence to which it is exterior*. Speech comes to be added to intuitive presence . . .; writing comes to be added to living self-present speech; masturbation comes to be added to so-called normal sexual experience, culture to nature, evil to innocence, history to origin, and so on" (Derrida 1976 : 167).

Such contradictions between denouncement of writing and practice of writing as in the case of Plato and Rousseau, are too apparent to merit serious inquiry. They appear profound only when it is assumed that these writers are fully aware of, but unable to shake off these contradictions. Derrida warns that the aim of a deconstructive inquiry should not be to fault a text or its author for perpetuating contradiction, but to understand the system, the whole "epoch" of western philosophy and literature, which not only produced, nourished, pampered and condoned these contradictions, but made them a *raison d'etre* for any effective expression. This experience, writes Derrida,

> "is a lure, but a lure whose necessity has organized an entire structure, or an entire epoch, and on the grounds of this epoch a semiology has been constituted whose concepts and fundamental presuppositions are quite precisely discernible from Plato to Husserl, passing through Aristotle, Rousseau, Hegel, etc." (Derrida 1972 : 22)

The world-view enshrined in the Logos-doctrine is an outcome and the shaping factor of the western culture. It has always guided, and been guided by, modified, and been modified by the normative patterns, the exegesis and the everyday sociology of that culture. Using Derrida's insights as a map of reading, it is attempted here to identify certain areas of influence, and the nature of that influence. Greater stress is given to the phonocentric aspect of Logos with a view to fore-grounding its theological implications.

WORKS CITED

Culler, Jonathan. 1987. *On Deconstruction : Theory and Criticism after Structuralism*. London : Routledge and Kegan Paul.

De Man, Paul. 1979. *Allegories of Reading : Figural Language in Rousseau, Nietzsche, Rilke and Proust*. New Haven : Yale Univ. Press.

Derrida, Jacques. 1976. *Of Grammatology*. Trans. Gayatri C. Spivak. Baltimore : Johns Hopkins UP.

—1981. *Dissemination*. Trans. Barbara Johnson. Chicago : Univ. of Chicago Press.

—1972. *Position*. Trans. Alan Bass. Chicago : Univ. of Chicago Press.

Inge, W.R. 1915. "Logos" in *The Encyclopaedia of Religion and Ethics*. Vol. 8. New York : Charles Scribner's Sons.

Kerferd, G.B. nd. "Logos" in *Encyclopaedia of Philosophy* vol. 5.

Kirk, G.S. 1954. Ed. *Heraclitus of Ephisus : The Cosmic Fragments*.

Kirn, O. 1953 "Logos" in *The New Schaff-Herzog Encyclopaedia of Religious Knowledge*. vol. 7. Michigan : Baker Book House.

Levi-Strauss, Claude. 1975. *Structural Anthropology* vol. I Harmondsworth : Penguin.

Pepin, Jean. nd. "Logos" : in *Encyclopaedia of Religion* vol. 9. New York : Macmillan Publishing Co.

Plato. 1956. *The Works of Plato*. Ed. Irwin Edman. New York : The Modern Library.

Raven, J.E. and G.S. Kirk. nd. *The Pre-Socratic Philosophers*.

Sallis, John. 1987. Ed. *Deconstruction and Philosophy : The Texts of Jacques Derrida*. Chicago : Univ. of Chicago Press.

St. Augustine. 1980. "On Christian Doctrine" in *Great Books of the Western World*. vol. 18. Encyclopaedia Britannica, Inc.

Von Fritz, Kurt. 1973. "Stoa" *The Oxford Classical Dictionary*. Oxford : Clarendon Press.

THE NOVELIST-FIGURES IN ANGUS WILSON'S FICTION

V.P. Sharma

One of the most conspicuous features of Angus Wilson's fiction is the presence of the novelist-figures in it. These may be protagonists as for example, Bernard Sands in Wilson's first novel, *Hemlock and After,* and Margaret Matthews in his sixth, *No Laughing Matter*. Or these may be minor characters like Clarissa Crane in *Anglo-Saxon Attitudes* , *Billy Pop in No Laughing Matter,* Perry Grant in *As If By Magic.* We may even go further and include in this category such characters as Bill Pendlebury, the writer of biographies, in *Hemlock and After;* Captain Calvert in *Late Call* who is praised by the heroine Sylvia Calvert thus : "I've never met a better story-teller"[1] than he. Tom Pirie in *The Middle Age of Mrs. Eliot* who is a satire on the Angries, and the meta-novelist in *As If By Magic* who reads out portions of his novel to a bored Alexandra. Alexandra who characterises herself as a "fictive device" becomes a "plotter" towards the end of the novel, her rescue of the menacing, hideous Swami being an improvisation on a scene in *Little Dorrit.* The list may be further expanded to include such powerful dreamers as Leacock and Falcon in *The Old Men at the Zoo* for whom the entire outer reality becomes their mind-stuff, and who, like a novelist, make use of every device to strain the medium to the utmost to make it yield maximum effect. The careers of Mrs. Eliot and Sylvia Calvert, the heroines of the *The Middle Age of Mrs. Eliot* and *Late Call* respectively, have been seen in terms of the gradual control that an artist gains over his or her intellectual and emotional obsessions.[2] Similarly Simon Carter, the protagonist-narrator of *The Old Men at the Zoo,* may be seen as an artist imposing a pattern on muddle or chaos which in the novel is a metaphor for life.

This paper seeks to examine the function and significance of the novelist-figures in Angus Wilson's novels, with special reference to *Hemlock and After* and *No Laughing Matter*. It proposes to explain the aesthetic rationale behind the large-scale introduction of a variety of such characters and their implications for the generic, epistemological, thematic and formal issues presented in the novels.

Before proceeding any further, however, it would be worth-while to classify the novelist-figures into two categories : the successful and the failed. The former, like any successful characters, are those who, to use Wilson's own words, do not "accept a *pattern* of behaviour and morality instead of self-awareness."[3] The ultimate aim of such characters is self-awareness, though in the process they may lose their life as Bernard Sands does, or else they may realize, as Margaret does, that art is not an easy mistress, that howsoever the novelist masters his techniques there still remains a hiatus between his intentions and their realization in art. The failed writers are those who evade the issues, wallow in self-pity, and consequently fail to 'connect' anywhere, in life or in art. The most apt metaphor for such writers is Billy Pop's meaningless Hardyesque universe where "the lock.... ill fit[s] to the key."[4] Billy Pop is absurd and grotesque and indulges in self-pity: " 'Give me a lever,' he said, lifting his handsome head determinedly, 'and I will raise the world.' But nobody gave - no one had ever given him that lever," and hence he cherishes a sense of pathos.[5] Perry Grant too, like Billy Pop, feels that he has been castrated by his wife's cash. Similarly Bill Pendlebury with his philosophy of "travelling light through life" stands condemned because his professed ideal of non-interference has degenerated into unconcern for human beings. This is precisely why Bill fails - his failure is the failure of a person who is pathetically enmeshed in the labyrinth of his fantasy.

Another classification may be made on the basis of the 'activity' and 'passivity' of the novelist-figure. These twin traits are necessary for any successful novelist. But passive observation would seem to be Wilson's preference over imposed judgement. Joseph Kissane in his interview with Angus Wilson remarks : "Through the passive exercise of the sympathetic imagination, wondering what it is like to be someone else, one may begin to see more of the truth about another than an active judgement allows.... If he [Wilson] is intolerant, it is of those who judge others too quickly, on too limited a basis."[6] However, sympathetic understanding is insufficient in itself if the artist is to create anything. In *The Wild Garden*, his book on creative process, Wilson describes how an active imposition is necessary for the creation of art.

> . . . in novel writing are combined two opposite qualities that pull the writer apart. He must, as he writes, draw upon the depths of his free memory, that is to say, he must be a passive vehicle allowing images, scenes, absurdities (every kind of vision and sound) to flow into him; at the same time, if his novel is to be more than cosy 'total recall' he must be ready to interpose actively, strongly, to force the following material, into the previously composed shape.[7]

The failed novelist-figures in Angus Wilson's novels are those who fail to actively engage with the 'material' flowing from the 'free memory' and who judge on too limited a basis. The successful novelists, on the other hand, try to live up to an active standard of values without inflicting pain on others or causing loss to themselves.

This is why Wilson's successful novelist-characters use irony, like their creator, as one main approach.[8] The use of irony by the novelist-characters duplicates the activity of their creator and allows him to juxtapose a large variety of perspectives in a mutually vibrant poise. There is no need to pass judgements; there is no need to remain confined to a limited context. Nor is there any need to set up moral imperatives or an abstract philosophy as in the case of satire. Thus, even though there is no sign of Bernard Sand's writing,[9] his ironic, Socractic, quizzical approach to everything he does or says is apparent almost on every page of *Hemlock and After*. It is indirectly affirmed in the review of Sands's latest novel : "Without losing any of his sense of life's ironies, without sacrificing hishonestacceptance of human tragedy and failure, Mr. Sands has at last won to a wider view of life.... "[10] Bernard's greatness lies not only in his greater self-awareness but also in his refusal to pass easy judgements on those with whom he comes in contact.

The ironic attitude springs from a fundamental sense of uncertainty which has been referred to quite unequivocally in the novel. Bernard Sands politely dissociates himself from a group of radical Marxists whose damnation consists in their cocksureness. His uncertainty is of a piece with his reluctance or refusal to remain confined to the limited context. Wilson's sympathy is obviously with Bernard's wife Ella who, in response to a very certain statement on Bernard by their daughter, Elizabeth, says: "My dear . . . doing doesn't last, even if one knows what one's doing, which one usually doesn't."[11] Ella's judgements are here in line with Bernard's scepticism; all definitive judgements tend to be reductive. Of course, the ending of *Hemlock and After* fails to resolve the issues presented earlier, but then this is perhaps the point Wilson is trying to make in the novel. Indeed, the novel's failure to resolve the issues becomes an indirect admission by the novelist about the inadequacy of the fictive act itself to encompass the complexity of life or the comprehensiveness of the individual psyche.

If in *Hemlock and After*, the novelist-character emphasizes the inadequacy of the fictive act to capture life in its totality, Margaret in *No Laughing Matter* grapples with the problems of communication, examining the nature and significance of irony which she uses. One criticism of the novelist-character Bernard Sands is that there is no evidence of his writing in the novel, that his public and private values have not been made more explicit. But one cannot fault Margaret Matthews on this count. In Book I we see her "relaxing by familiar stringing together of words". She proposes to write Carmichael stories which are concerned with putting on roles. Her art at this stage is a means of escape from her callous, selfish, theatrical, and histrionic parents. She feels she can never reach her parents but she can bring them to life again in words. In Book III Margaret usurps the prerogative of the narrator and demonstrates her skill as well as advances the narrative. The details of the wedding of her twin sister, Sukey, are narrated by her in a short story.

In fact, through Margaret, Wilson raises questions pertaining to the status of the genre, its epistemology and criticism in a shrill form. The visit to the Wild West Exhibition in 1912 is narrated by the omniscient narrator in the opening pages of the novel. And even while 'life' was being captured by the narrator, Margaret was busy 'fictionalizing' it. She has already written a story about the visit to which Sukey refers while talking to her husband: ". . . I can't believe they [the novelists] make things more depressing than they really are, like Meg does. It's so pointless. There's a story of hers about a visit we all made as children to that Exhibition at Earl's Court. It was a completely perfect day."[12] Sukey's naive judgement on her sister's fiction raises many issues relating to the nature of the genre, indeed of all art. Is the novelist's obligation to the facts or reality ? Or is his primary obligation to the pattern he imposes on external reality and to the needs of his vision ? Is art photographic realism or is it imaginative recreation of life ? Doesn't the biographical approach of literary criticism tend to degenerate into sheer comparison between the narrated material and the facts of life ? If there are three versions of the same event - the narrator's description, Sukey's reconstruction, and Margaret's fictionalization - is there any ideal version on which the reader can depend ? Doesn't it demonstrate the inability of style in evoking a realistic portrayal. These are quite old-fashioned questions but in *No Laughing Matter* these have been raised so urgently and subtly that they acquire the status of a significant structural component in the narrative.

One of the major functions of the novelist within the novel is to provide inbuilt checks which prevent the reader from going astray amidst a plethora of ironical perspectives. In Book III Margaret makes entries in her diary about her parents who will be the characters in her new novel.

> She had begun something fuller, something that, instead of putting sharp line under life's episodes, would capture the fusion of all the moments, happy, unhappy. A Carmichael novel in which the surface absurdities and conflicts and bitterness were only one theme in a much larger symphony, where the faithfulness, the enduring affection of the seemingly comic and vulgar Sophie and George were the real still centres of all the little storms . . . but these imposed patterns falsify, blotting out the lifelong vision and the immediate joy. Are these in fact the same ? Is eternity experienced in the split second ?[13]

In fact, what she proposes to do in her novel, Wilson has done in *No Laughing Matter*. It is a novel in which "the surface absurdities, and conflicts and bitterness are only one theme in a much larger symphony." Incidentally, it can also serve as an instance of how the author makes his intentions known through the text.

The dangers of the ironic attitude which both Margaret and her creator display have been underlined in the novel itself. Margaret has fallen in love with Clifford Arbuckle. She makes entries in her diary about him with an ironic edge. In her absence he reads the diary and decides to leave such a 'sourpus'. The episode suggests the danger of ironic writing. In a book which contains pervasive irony, the reader, like Clifford may totally miss the point. Later on, while thinking of her new heroine Old Alice, Margaret makes penetrating remarks about the nature of irony.

> Old Alice, was the victim, but the victim of her own victims - so what could one do but stand outside, and ironic, Godlike judge ? . . A victim was a victim... If now she could show Old Alice mocking the nieces and yet somehow mock the mocker, for goodness knew perpetual irony had its own absurdity.[14]

This is obviously true. In Wilson's own novels, there is a very precarious balance between the moral rigour or toughness which the narrator appropriates to himself as an aspect of his narrational prerogative and the sense of absurdity which results from innumerable ironic juxtapositions.

The novelist-figure more often than not, adds a dimension of the meta-novel to the novel. Meta-fiction may be defined as a kind of fiction which assimilates all the perspectives of criticism into the fictional process itself. *No Laughing Matter* can be termed a meta-novel because nearly all the possible criticism of the book has been included in the book itself.

David Lodge has observed that the contemporary novelist had made the difficulties of writing fiction the subject-matter of fiction. He speaks rather pejoratively of this tendency. However, in Wilson's novels this feature has been successfully harmonized with the overall design of the novels. In *Hemlock and After* for instance, the uncertainty of the novelist in the primary narrative is replicated in the scepticism of the novelist-figure. After the Vardon Hall fiasco, the novelist protagonist falls into a mood of self-recrimination with its neurotic self-communing and muses over the inability of the artifice to capture the complexity of life. He realizes that literature is simplification and hence falsification; life, on the other hand, is the repository of the 'whole truth' which does not resolve itself into neat climaxes.

> Conflicts, so carefully brought out, so lovingly delineated in his novels, where they so inevitably and easily led to the climaxes and resolutions and released him from the strain of creation, now seemed an enveloping mesh of personal memories and guilt that offered no

conceivable solution that could ease his soul.[15]

Thus one function of the novelist-figure is to add the dimension of self-reflexivity to the novel. With the help of the novelist-figures Wilson plays on the endless potential of fiction to turn in upon itself.

The novelist-figures not only serve to intensify the theme presented in the primary narrative, they also draw attention to the formal attributes like parody, pastiche and irony, and their nature and significance. The replication of these devices seems to have a disseminating tendency or a centrifugal urge which increasingly implicates the culture in which these novelists happen to live and write. The reason why parody, pastiche and irony are so abundantly used is both technical and cultural. In a revealing interview, given to Jonathan Raban, Wilson has remarked that he nearly always feels when he is writing a scene that this has been written before. And Raban comments, "But life itself tends constantly to the secondhand; our responses are so conditioned, our behaviour so stereotyped, that it is immensely hard for us to extricate ourselves from these literary precedents which plot the course of our feelings and actions."[16] However, parody and pastiche are not employed to ridicule the authors or the modes which are imitated. Instead, these devices are taken as a positive mode or a creative instrument which invigorates the narrative and emphasizes the fact that writing necessarily involves rewriting, that originality is a chimera. The novelist-figures, like their creator, zealously and playfully celebrate the impossibility of being original at all.

Finally, the novelist-characters in Wilson's fiction, unlike, say, Philip Quarles in *Point Counter Point* or Pursewarden and Darley in *Alaxandria Quartet,* are not there only to theorise about the novel, but they are a device to overcome the crisis in form. The novelist-characters, in conjunction with their 'creator', portray 'the literature of exhaustion.'

To sum up, the novelist-characters in Wilson's novels are concerned with the epistemological aspirations of the genre. By comically or parodically turning inside out the age-old issues pertaining to the relationship between art and life or artifice and reality, these characters emphasize the tenuousness of such distinctions. In the process, they not only function within the realistic, socio-moral tradition of the novel, but they also transcend it by making it formally Protean. The novelist-characters enable Angus Wilson to playfully absorb "the anxiety of influence" within the parameters of the genre and it becomes partly the 'reality' of the revitalized social novel. They, through their musings, commentaries, and 'works', replicate the narrative activity going on in the primary narrative or text. Like Wilson himself, they make use of such formal devices as parody, pastiche and irony. However, paradoxically enough, the pervasive use of these devices does not in any way detract from the "social diversity and psychological depth" which Wilson aims to achieve in his novels.

NOTES

1. Angus Wilson, *Late Call* (1964; rpt. Harmondsworth : Penguin, 1976), p. 248.
2. Valerie A. Shaw, "*The Middle Age of Mrs. Eliot and Late Call* : Angus Wilson's Traditionalism," *Critical Quarterly* (Spring, 1970), pp. 9-27.
3. *The Paris Review* Interviews, in *Writers at Work*, first series (1958; rpt. Harmondsworth : Penguin, 1977), p. 262.
4. *No Laughing Matter* (1967, rpt. Harmondsworth : Penguin, 1970) p. 39.
5. *Ibid.*, p. 39.
6. Joseph Kissane, "Talking with Augus Wilson." *Twentieth Century Literature*, Angus Wilson Issue (Summer 1983), p. 144.
7. Angus Wilson, *The Wild Garden* (Berkeley and Los Angeles : University of California Press, 1963), p. 147.
8. Cf. Wilson : "I use irony as one main approach, perhaps overdoing it. It's been said that too much irony is one of the great dangers of the English tradition, and perhaps I've fallen into that trap." *The Paris Review* Interviews, p. 263.
9. In his interview with Kissane, Wilson wonders whether some of his characters would not have been more convincing if both their private and public values had been made more explicit. Of Bernard Sands in *Hemlock and After*, he says : "The trouble was that there's no sign of his work, of his writing. Now the trouble about David Copperfield is that he becomes a successful novelist, and there's no evidence that he is a writer. When you come to the end, he turns to Agnes and says, 'Do you think I should continue to do so?' and she says, 'I think you do a great deal of good.' And, doing good is not what writing is about." Kissane, p. 143.
10. *Hemlock and After* (London : Secker and Warburg, 1952), p. 16.
11. *Ibid.*, p. 246.
12. *No Laughing Matter*, p. 167.
13. *Ibid.*, pp. 195-96.
14. *Ibid.*, p. 293.
15. *Hemlock and After*, p. 188.
16. Jonathan Raban, "Profile : Angus Wilson," *New Review*, 1 (April, 1974), p. 21.

THE POLITICS OF READING AND THE BIRTH OF A CLASSIC : JUXTAPOSING *MOLL FLANDERS* WITH *IF TOMORROW COMES*

K. Sripad Bhat

"Some texts are born literary, some achieve literariness, and some have literariness thrust upon them."

—Terry Eagleton

In the wake of the post-structuralist onslaught on our assumptions regarding literature, literary theory and criticism, we are compelled to revisit the canonical texts and re-examine the time-honoured criteria of literary evaluation from an altogether different perspective. Particularly, the post-structuralist/Marxist polemic has repeatedly shown how 'reading' a work of art is no longer an 'innocent' activity, which, of course, demolishes the traditionalists' belief that the process of reading takes place in a historical, political and ideological vaccum, thus enabling the reader to arrive at 'objective' judgements.

Hence, the literary-critical and historical process of the birth of the literary classics merits close scrutiny. Each period in literary history tends to canonise a few works of art as 'classics', liberating them from the shackles of time and space. These classics are endowed with 'universal' values and therefore, they become the indispensable parts of the literary and pedagogical programmes. Nevertheless, the post-structuralist readings of literary history have time and again pointed out that the mechanism of the canonisation of works of art as 'classics' is governed by a matrix of historico-political determinants, ultimately serving specific ideological functions.

In order to demonstrate this view, the paper takes up Daniel Defoe's *Moll Flanders* – a 'classic' novel of the eighteenth century English literature– for evaluation by juxtaposing it with *If Tomorrow Comes* of Sidney Sheldon, a well-known 'populist' American novelist of our time. The striking thematic and technical parallels between *Moll Flanders* —a canonical text – and *If Tomorrow Comes*— a run-of-the-mill pot-boiler of the 1980s – warrant an irresistible study in comparison. However, the paper refuses to be categorised as one more piece of Comparative Studies, proliferating the literary-critical horizon, because, comparison, or rather juxtaposition, is employed here as a 'strategy' in order to achieve certain specific functions, which, obviously lie outside the innocent theoretical premises of a comparatist.

The juxtaposition of these two novels of remarkably similar structures and thematic preoccupations is intended to highlight the antipodal positions they acquire within the realm of literature.

The material dealt with by Defoe in *Moll Flanders* is all grist to the mill of modern populist writer. *Moll Flanders* is woven around the sensational life of a gentlewoman-aspirant-turned-criminal. Moll, condemned to be born in Newgate prison, is brought up by a suspicious and hostile society. While reaching the age of adolescence she dreams of becoming a gentlewoman. Her dreams are shattered when she is framed by the Mayoress's son who sexually exploits her by speaking the language of marriage. This incident in Moll's life makes her lose faith in the essential goodness of society. Afterwards, she leads a protean life of a hardened criminal, mercilessly exploiting the society by her devious tricks. Defoe weaves a drama of survival and vengeance by pitting self-centred and unscrupulous Moll against equally selfish and treacherous society. This prototype formula story of "sound and fury" is in fact the favourite of all populist writers of our time.

Sidney Sheldon's *If Tomorrow Comes*, a preordained bestseller, projects the life and criminal exploits of Tracy Whitney, who appears to be the twentieth century reincarnation of Moll herself. Like Moll she too is a gentlewoman-aspirant-turned-criminal. Tracy Whitney, a young, beautiful, and brilliant computer operator, dreaming of a decent and respectable life of an upper middle class American gentlewoman, falls victim to a treacherous frame-up and finds herself sentenced to fifteen years in Southern Louisiana prison. Subsequently, by sheer dint of determination and fertile imagination she successfully wages a war against the society which has created the criminal intruder in her. The entire novel dramatises the devious methods invoked by Tracy in order to outwit and punish the greedy and gullible society.

Thus both *Moll Flanders* and *If Tomorrow Comes* project the fantastic life of a gentlewoman-aspirant-turned-criminal depicting her criminal life vis-a-vis the society. Moll as well as Tracy are rebels, vindicating and gloating over their criminal deeds against the society which labels them as criminals in terms of its dubious standards. Both these novels are episodic in structure, each episode depicting the crime of the protagonist. Therefore, one can boldly assert that there is little difference between these two novels both in terms of structure and thematic content.

However, Defoe's *Moll Flanders* is elevated to the status of 'classic' despite the fact that it is an eighteenth century pot-boiler. If Sidney Sheldon's *If Tomorrow Comes* is condemned to suffer critical oblivion by being branded as populist pulp-stuff, *Moll Flanders* had been hailed as one of the finest classics, remarkable for its "truest realism".[1] When and why did this literary canonisation take place ?

It is interesting to note that throughout the eighteenth and nineteenth centuries *Moll Flanders* rarely figured in the literary-critical discussions and debates. It was refused entry into the gallery of literary classics, often looked at by the literary pundits as a piece of historical curiosity, which indeed, sharply contrasted with its popularity among reading public.

However, the first two decades of the present century witnessed the emergence of English studies in England coinciding with the institutionalisation of literary criticism as a systematic academic practice which, in fact, enacted the final scene in the historical drama of the consolidation of middle class hegemony over social institutions.[2] Literary critical discourse, perhaps the last bastion of aristocracy, was silently encroached upon by the members of the middle class who began looking at literature from a radically different perspective. Literary criticism also received a dose of professionalism. All these factors led to a revaluation of the past texts, rediscovery of hidden meanings in hitherto neglected texts and writers, finally culminating in the 'construction' of the English literary tradition. The literary canonisation of *Moll Flanders* takes place at this juncture of literary history. This phenomenon is caused by the specific position which *Moll Flanders* assumes within the post-Enlightenment history of England itself.

Moll Flanders is written at a period which witnessed the gradual rise of middle class as a social power. Of course, the history of the early eighteenth century England is indeed the history of the ideological struggle between the dominant aristocracy and the emergent bourgeoisie. *Moll Flanders*, set against such a background, is 'naturally' seen by the modern critics as dramatising such an ideological struggle. Moll suddenly becomes a crusader for the values of the brave new world. A critic like Ian Watt perceives Moll as an individualist standing at the crossroads of history, consciously rejecting the aristocratic social order and warmly welcoming the new social order presided over by the bourgeoisie.[3] The new literary-critical establishment of the early twentieth century which included Ian Watt, Virginia Woolf et al. unwittingly found a champion of the new middle class social order in the character of Moll. In view of this sudden discovery, the new literary-critical discourse metamorphosed the eighteenth century criminal of transparent motive and deeds into a character of great complexity of emotion and purpose. Thus, a populist best-seller of the eighteenth century is reborn as a classic, highly rated and widely appreciated for its authenticity of narration and 'lifelike' realism. To quote Kenneth Rexroth, "We seem to see Defoe's characters through the crystal clear medium of style with perfect verisimilitude,as real as if we saw them in a mirror that was so flawless that it was invisible."[4] These lines of Kenneth Rexroth written in 1964, further perpetuate the literary belief that *Moll Flanders* is a born 'classic' endowed with the supreme virtues of authenticity and versimilitude. Of course, this is only one among many literary myths which proliferate and sustain our literary-critical establishment.

Perhaps, the epitome of such an exercise –reading *Moll Flanders* as a born 'classic' by invoking the dubious method of practical criticism– could be found in Frederick Karl's analysis of *Moll Flanders*. Frederick Karl quotes a statement of Moll out of context which enables him to read the 'universal significance' of the novel. The statement of Moll which deals with her inhuman experience of the Newgate prison runs as follows :

> . . . . The justice at the point committed me [Moll], and I was carried to Newgate; that horrid place ! my very blood chills at the mention of its name; the place where so many of my comrades had been lock'd up, and from whence they went to the fatal tree [the gallows]; the place where my mother suffered so deeply, where I was brought into the world, and from whence I expected no redemption but by an infamous death. To conclude, the place that had so long expected me, and which with so much art and success I had so long avoided.

Frederick Karl's commentary :

> The last sentence is important : Newgate was waiting for Moll as surely as the island awaited Robinson Crusoe. In Defoe's terms, there is a necessity that acts beyond individual will, not as crushingly as in Hardy, or as malevolently, but it nevertheless exists, and it restricts those who hope to move unopposed against the world. Newgate, then, is necessary as part of Moll's experience; she must see that life is only a thin shield against death, that what she has always feared is always ready to limit her acquisitiveness. By noting that punishment – swift, harsh, and fickle – awaited all endeavour, whether in crime or trade, Defoe created psychological tension; whereas his contemporaries, who wrote romance or history, failed to see that necessity blocked man's drive for power.[5]

By applying certain techniques of practical criticism to this statement, Frederick Karl removes it loose from its immediate context and generalises it beyond its pragmatic purpose to something of wider and deeper import. This is what I call the politics of reading or the politics of interpretation which, in fact, is the 'modus operandi' of all Leavisites and the New Critics.

In summary, the juxtaposition of *Moll Flanders* with *If Tomorrow Comes* clearly reveals that literary meaning is not a question of unchanging, a historical 'ontology,' rather the 'function' of a specific literary critical discourse which is, in turn, mediated in a specific ideological and historical context. Obviously, the twentieth century reading of *Moll Flanders* perfectly exemplifies the immanent and complex traffic between ideology and literary criticism as a cultural practice.

NOTES

1. See Kenneth Rexroth, "Afterword" to *Moll Flanders* (New York : New American Library, 1981), p. 304.
2. For a detailed account of the rise of English Studies in England see Terry Eagleton, "The Rise of English" in *Literary Theory : An Introduction* (Oxford : Basil Blackwell, 1983), pp. 17-53.
3. See Ian Watt, *The Rise of the Novel*.
4. Rexroth, p. 304.
5. Frederick R. Karl, *A Reader's Guide to the Development of the English Novel in the 18th century* (London : Thames & Hudson, 1975), pp. 88-89.

TREATMENT OF EVIL IN MURDOCH'S NOVELS : AN APPRAISAL

Kum Kum Bajaj

Like many contemporary European novelists like Albert Camus, Jean-Paul-Sartre and Samuel Beckett, Murdoch as responded to a kind of malevolence that came to surround Europe in the wake of war. In her Polemical essay 'Against Dryness' she states:

> It is curious that modern literature, which is so much concerned with violence contains so few convincing pictures of evil.[1]

She attributes the reason for this :

> to a facile dramatic and optimistic picture of the world.[2]

Murdoch makes an attempt in her novels to draw the Welfare State. At the same time she has found powerful images that capture a sense of moral and emotional failures of the contemporary age with scant concern for culture and values. Invariably in Murdoch's novels the young impressionable minds are shown to be rudderless in a Godless universe, without any anchor for the future. Annettee Cockney in *The Flight from the Enchanter* (1956), Felicity and Donald in *The Sand Castle* (1957), Flora in *The Italian Girl* (1964), Miranda in *An Unofficial Rose* (1962), Muriel, Elizabeth, Leo in *The Time of the Angels* (1966), Peter in *A Fairly Honourable Defeat* (1970), Joe in *Henry and Cato* (1976), Henrietta Sayce in *An Accidental Man* (1971), David in *The Sacred and Profane Love Machine* (1974), Meredith in *The Good Apprentice* (1985) are all demon-children, who have had the taste of nakedness and brutality. The only exceptions are the twins in *The Nice and the Good*, Penn in *An Unofficial Rose*. These young people herald the Post-Christian failure. They highlight the crisis of the modern world devoid of its belief. They face life without a cultural background or ideological model or expectation. The future for them is bleak as they neither have the effective value system nor the ideological or the cultural traditions to assist them. Neither God nor the world represents any value for them. Lorna Sage has rightly put it :

> In Iris Murdoch world it is spiritual arrogance of the most dangerous kind to imagine you can become cultureless; she is not much troubled by the snobbish imperative of placing the quality of one kind of life over another but she refuses to imagine a life that is "free" of cultural patterns.[3]

The world, as Murdoch presents it, is bleak and dark indeed. The inhabitants of this world are lonely, forlorn creatures, benighted beings who grope in wilderness. The majority of characters in her novels find life full of misery and suffering, subject to endless anxiety, pain and fear.

In *The Good Apprentice* (1985), there are detailed discussions about the ills and evils of a scientific and technological age. There are apprehensions of the ordinary mob being turned to the codified manifestations of a generalised technological consciousness. There is a fear that the loss of language will result in the loss of souls, loss of sense of truth and ordinary reality, loss of sense of direction, loss of knowledge of right and wrong. Edward's reading from *The Bible* is prophetic :

> Destruction cometh, and they shall seek peace and there shall be none. Mischief shall come upon mischief and rumour shall come upon rumour, then shall they seek a vision of the prophet, but the law shall perish from the priest and counsel from the ancients.[4]

The characters in her novels manifest the values of modern Existentialism and face the consequences of solipsism. The novels make a powerful study of the psychological and sexual enslavement of oneself and others through fantasy, delusion, and power. Murdoch's work persistently takes on the task of showing how evil, in its deceptive guises of fantasy, ego-concentration, inattention, thirst for power, easy consolation rules our morally sloppy world.

At the surface level her novels tend to explain evil and wickedness in terms of social environment. But at the deeper level, the perversities of imagination are given a full display to lay bare the evils residing in the inner self of man. Man's struggle is not confined to the world alone. This is the reason why abject poverty, hunger and disease are conspicuously absent in Murdoch's work. Joe in *Henry and Cato* (1976) takes to a life of violence and terror burdened with poverty and deprivation but the portrayal aims at conveying the surface condition of the world. The treatment lacks Dickensian touch. Jake Donaghue in *Under the Net* (1954) is without money and shelter but the real concern of the novel is to highlight the process of Jake's self-discovery. Tallis Browne's poverty in *A Fairly Honourable Defeat* (1970) does not bring him to the brink. He instead becomes a Samaritan. The degradation of human soul which disease, hunger and poverty brings in its wake, is absent in Murdoch's world. Instead, Murdoch splits the social seams, discards the social trappings and views man in his effort to arrive at a moral equation in a hostile universe. She seeks to reach down to man's elemental self. Her characters do make an effort to rationalise the explosion of 'dark powers' in terms of irrationalities, allurements and external evils. The overall emphasis of her fiction is to portray the ordeal of physical and moral isolation, particularly when an individual stands up to face the shattering realisation of his self. Her works invariably deal with men adjusting themselves to traumatic revelations. A character like Radeechy in *The Nice and the Good* (1968) who practises

Satanism in a cellar in Whitehall and sees himself as a kind of god, comes to show, out of the fascination of the mysterious, a concern with evil, out of vacancy. In the hands of a Hawthorne, Radeechy would have been an important character, or in the hands of a Dickens the focus could be on the evil of McGraths who perform little acts of blackmail and theft for material gains. But here in this novel evil is placed by Ducane's vision of it as empty and puerile. Ducane's visit to the underground office vaults with McGrath, where Radeechy practised black rites reveals to him :

> Whatever it was that Radeechy had so assiduously courted and attracted to himself, and which had breathed upon him, squirted over him, that odour of decay, had no intensity of grandeur. These were but small powers, graceless and bedraggled. Yet could not evil damn a man, was there not blackness enough to kill a human soul ? It is in me, thought Ducane, as he continued to look through the empty blue staring eyes of McGrath. The evil is in me. There are demons and powers outside us, Radeechy played with them, but they are pygmy things. The great evil, the real evil is inside myself. It is I who am Lucifer.[5]

Life in Murdoch's novels is seen as a sustained struggle in moral terms, where man dissects the split personality, reaches for the hidden self and studies the mechanics of guilt and moral atrophy. It may be pointed out that morality is viewed in terms of virtuous consciousness. It is a citadel of right conduct. An ethical code is shown to be necessary both for the preservation of man and society. It has been said that treatment of evil by Murdoch encompasses evil as original sin. Margaret Scanlan finds in her work "as radical a statement of original sin as can be found today."[6] Scanlan's observation might lead to believe that Murdoch portrays evil in deterministic terms. However, it may be pointed out that there is no attempt to create absolutes of right and wrong. Her broad humanistic and ethical attitude does not leave a scope for the apprehension of evil in determistic terms like William Golding does. The picture of evil is made profound by the exploration of virtue with its connections with the demands of self. Her world is dominated by muddlers, confused identities and moral smugs. Most of the characters are selfish and unable to distinguish values. They become confused by their own conflicting perspective upon reality. They instinctively sense more than they can morally and intellectually grasp. Their desires spin them into unmanageable tangles. Still, they yearn for a moral and spiritual level, much above their capacity. The volatile action in the novel springs from their inability to reach that level. Kingsley Widmer believes :

> There is not so much evil, as anti-goodness.[7]

Widmer's charge can be fully appreciated if read in context of what Murdoch herself states in her polemical essay quoted at the beginning of this article. One very significant method through which Murdoch portrays evil is associated with the theme of the disappearance of God, and man taking the place of God.

The greatest sin of all is the sin of Lucifer—the claim to equate oneself with god-head. The temptation to achieve power and exercise sovereignty has been wide spread. The disposition to dominate others has made man a slave. The divine souls reject the temptation as Jesus did in wilderness. But the demonic souls accept these ends and exalt pride, self-conceit, cupidity, hatred and brutality as virtues.

Here it may be necessary to say a few words about Murdoch's deployment of power-figures—the extraordinary "psychopomps"[8] Murdoch once in an interview stated :

> a particular kind of mythology that interests me is that of power-figure. The figure, who is elected, as it were, to be a God by other people, and made into a god.[9]

The remarks illustrate a belief that power seems in more than one novel to be equated with enchantment and that the state of affairs which brings about this equation is indeed part of Murdoch's way of presenting evil. The enchanters are mysterious magical figures who represent the forces at work in an ambiguous universe. However, the enchanted suffer from ignorance and impotence and so regard these powerful beings with fascination and loathing. The enchanters and their subjects are engaged in a futile symbolic struggle between good and evil. The power-figures possess demonic energy and generate situations to assert their authority. And the ready victims usually fall in their trap.

The attribution of omnipotence forms a leitmotif in all Murdoch's novels and is central to the schematization that affects her ouvre. The evil in *The Flight from the Enchanter* (1956), *The Time of the Angles* (1966), *A Fairly Honourable Defeat* (1970), *The Accidental Man* (1971), *A Word Child* (1975), *The Philosopher's Pupil* accures from these power-figures. Mischa Fox, Carel Fisher, Julius King, Austin Gibson Grey, Hilary Burde and Rasanov demolish all those who come in contact with them. Due to lack of space, it may not be possible to make an indepth study of these texts, however, an attempt has been made to reveal the mechanism of evil as it operates in Murdoch's contemporary world by citing examples from some of these texts.

The Flight from the Enchanter unveils evil in its various manifestations. There is a "dark, miasmic demonism."[10] The novel includes confused identities, amoral refugees, diabolical manipulators, yearning women, precociously dangerous adolescents, pathetic outcasts and muddled male intellectuals. Love also plays considerable perversity. The characters are bound by intimate relationships. Yet there is no solid social structure to sustain those bonds. On the other hand, the world stands on the verge of disintegration and can fall into pieces.

Mischa Fox, an all powerful figure attempts to control the lives of all the characters in various ways. He structures both human organisations and human emotions according to his own mysterious theories of society and psyche. His victims are proud to know him, listen to his gnomic utterances as to an oracle, obey him, fall in love with him. Like Circe, he captures and transforms those whom he enchants. It is reported in the novel he has :

> at his disposal dozens of enslaved beings of all kinds whom he controlled at his convenience.[11]

He is threatening because his methods are so devious, his connections and achievements so dubious.

Murdoch has given Mischa one blue and one brown eye, whose unflecked shades give :

> The impression of two faces superimposed.[12]

The double profile signifies omnipotence and omniscience. He has sufficient power to control the lives of others and churn and charm their imagination without being affected himself. Those under his spell have to struggle and face the horrors of life outside the secure world of social and emotional environment whereas he himself remains unperturbed and calm. Nina commits suicide when she feels threatened by his power-game, Rosa flounders because of his attempt to gain control over *Artemis* and herself. Calvin Blick is reduced to a machine and killed morally and spiritually, years ago.

Jan and Stefan Luciewicz—the Pole brothers—are another source of demonism in the novel. They anticipate the two Russian uproots David Levkin and his sister in *The Italian Girl*. In many of her novels, Murdoch has made use of refugee and displaced persons to make the air of demonism heavier and more sinister. The Luciewicz twins and Mischa in *The Flight from the Enchanter*, the Levkins in *The Italian Girl*, Honor Klein and Palmer Anderson in *A Severed Head*, Julius Kind in *A Fairly Honourable Defeat*, are the demonic-egoists, the evil-agents who demolish the well-established social structures. The denial of legal status fills these refugees with a sense of spiritual and psychological estrangement. They have little regard for human society. Uprooted spiritually and geographically, these characters are alienated from the world from each other and from themselves. Consequently, they attempt to compensate for their isolation by creating or controlling their world, free from the accidents and threats of real life. They use their major weapons, sex, intelligence, work, greed, bullying for winning the society. They exert their demonic energy in a very savage and ruthless manner. Having been uprooted themselves, they are active agents in uprooting others. Their cultural otherness alienates them from their present environment and they perform unhindered their evil deeds. Mischa with his strange, devious, and mysterious connections succeeds in accumulating power. The Poles, because of their mad desire for power and wealth, destroy what they seek. But these demonic characters at the same time, reveal the fissures beneath the so-called solid structures. They reveal the deep truth, the inner reality.

The operative force of evil is concretised through the character of Rosa Keepe, the heroine of the novel. She belongs to a family of reformers and suffragettes, and is also aware of the faults of the Welfare State. Nevertheless she reconciles to perform a limited function. To begin with, she offers herself in person to make up for the Luciewicz brothers' homelessness and tries to alleviate their suffering. But soon she becomes possessive about the pair. They become her secret. And then comes a stage when the brothers consider her an object and, in turn, possess her and enslave her in their empty bed-frame. They become masters not of Rosa's body alone but also of her life. It is reported :

> she had not got the strength to escape from the power of brothers. It was profitless to ask now whether the bond that tied her to them was love. The darkness in which these two held her was profound beyond the reach of names. She could not of her own will break the spell.[13]

Earlier, Rosa was on the verge of matrimony with Mischa. But Mischa became for her the very figure of evil. To escape from Mischa's power she fell in the trap of the Poles. But the political uproots Steifan and Jan have no regard for institutions or human contacts. It is stated :

> Stefan did not belong to human society. This was why Hunter was powerless against him. The children of society could only be seared by such a contact. Nor could Rosa herself summon up the kind of strength required to do battle with such a being. Only some spirit which came out of the same region beyond the docility of the social world could do this work for her. Rosa knew that she must go and see Mischa Fox.[14]

She is back in the Enchanter's trap. Consequently Mischa has Rosa's sanction to use any methods. It is reported :

> She felt as if she were selling herself into captivity. But to be at his mercy was at that moment her most profound desire.[15]

On Rosa's asking, Mischa gets the issue for the deportation of illegal immigrants, raised in Parliament. The brothers leave. But the tale ends on a note of pathos. Nina commits suicide and Rosa is responsible for that.

The novel undertakes to show that each person is imprisoned and fights the dragon of the enchanters or the self-projected image of the terror. But more than this the novel also shows that the contemporary West has no ammunition to fight the evils of a Welfare State. Peter Saward's message in the end to Rosa Keepe to be content with performing the action alone, may not have an impact on the people fed on material values.

The scattering of the spiritual world forms the backdrop to many of her novels. Speaking on the BBC in 1968 Murdoch stated that :

> In a world, such as ours, where the world of religion and God and gods has become completely problematic, there are more psychological forces working loose, as it were, as if they were demons or spirits.[16]

In novels *The Bell* (1958), *The Unicorn* (1963) and *Henry and Cato* (1976), the ambiguities of the spiritual world specially in connection with sexual fantasies are highlighted. In these novels, the picture of the demonic is made profound by virtue of the exploration of its connections with religious perceptions and feelings. These novels reveal Murdoch's stance that the central evil is the predilection for self over others. Ego is the most cardinal of man's vices. The ego, in its self-confinement, in its auto-matism, psychical and social, distorts the apprehension of true reality and hinders the contemplation of "the scattered intimations of the good." Michael in *The Bell*; Hannah Crean Smith in *The Unicorn* and Cato in *Henry* and *Cato* attempt a kind of a spiritual transformation but to be frustrated and defeated. The conflict between the messy personal desires and moral over-reaching in case of Michael and Cato seems to question not only the nature of limited religious life but also the nature of religious experience itself. Hannah Crean Smith attempts a drama of self-purification only to find that self-mortification disguises self-deception and ego. The sense of evil in Murdoch's later fiction gains in intensity as it is combined with the death of the God synodrome.The failure of religion, the disappearance of God from our lives has created innumerable problems and good has become a vague, distant and hollow concept. *The Time of the Angels* is crucial to an understanding of Murdoch's treatment of evil and the dangers of fantasy. In this novel within the gothic form Murdoch has found powerful images and a new vocabulary of experience that captures her sense of dilemmas and traumas of this age.

The plot in *The Time of the Angels* is closely woven round the idea that

God is dead. In the absence of God the need for some reconstructed value-system directs Carel Fisher towards mad Nietzschean fantasies of the self as a potential Deity in a nihilistic world. He controls his ruined rectory and a household that consists of Pattie – his Jamaican mistress, his mysteriously ill niece Elizabeth (who turns out to be his daughter) and his daughter Muriel. The action of the novel springs from Carel's attempts to maintain his control and authority on Muriel and Pattie and their attempts to escape from his domain and on the pitiable struggles of various kinds of ethical behaviour against his own dynamic evil. It is novel about the dispersion of the spiritual world. Carel has aped and parodied the Good, his sin is spiritual pride. He sets out to destroy the fantasies of religion which persist from the days when Christianity was alive. In him the novel analyses a demonic monism which reduces the world to the single point of selfhood. He signals the end of a human, intellectual and ethical tradition. He explains this time as the end of the precarious reign of morality. Henceforth human kind is to be victim of irresponsible psychological forces called 'angels'. He states :

> The death of God has set the angels free. And they are terrible . . . . . Angels are the thoughts of God. Now he has been dissolved into his thoughts which are beyond our conception in their nature and their multiplicity and their power . . . . There is nothing anymore to prevent the magnetism of many spirits.[17]

Hence, he creates an ironically mimetic universe and fills in the void left by the death of God by himself enacting the role of God. With an ironic childishness he parodyies the philosophers whose system he despises, creates about him a puerile microcosm of the Christian god's large formal cosmos. Carel is given to throwing paper-darts as angelic messages, winged signs of the approval or disapproval and fills his empty rooms with low-gear cosmic harmony from music of Swan Lake which he obviously takes to be symbolic. He commits incest with his daughter and enslaves Pattie O' Driscoll. The priest comes to believe that all is permitted because all is equally valueless or valuable. He heralds a period of amorality and spiritual and philosophical limbo. The incestuous household that lives within a dark ruined Rectory far removed from London, surrounded by fog and by wasteland, suggests the perils of intellectual, spiritual and emotional solipsism. Like Thomas Mann's Lever Kuhn Carel signals the end of a human and intellectual tradition. Carel's evil is the evil of hell stemming from utter hopelessness.

The Faustian priest is a manifestation of a modern existential man who defines his own values in a world bereft of the community of men as also of God. Carel lives with the knowledge :

> We have been made too low in the order of things. God made it

> impossible that there should be true saints. But now he is gone we are not set free for sanctity.[18]

He is acutely aware of the existential plight and dilemma mankind is faced with. He knows :

> There is only power and the marvel of power, there is only chance and the terror of chance. And if there is only this there is no God, and the single Good of the philosophers is an illusion and a fake.[19]

The characters with spiritual insights and heightened consciousness have had no illusions at all about truth. They also know to be authentically good is to be good for nothing, with no hope of reward and with the ego undone within them. Carel is on their side but perversion constitutes the crux of his argument. Though he is close to a kind of symbolic truth-telling yet he is a demonic turning of this idea. Jake Donaghue's final discovery in *Under the Net* (1954) that the world is mysteriously larger than our apprehensions or descriptions of it, helps him to realise himself. The same discovery maddens Carel. Marlow after confronting the soul madness of Kurtz in *Heart of Darkness* (1902) learns one lesson that human beings cannot live with too much reality. Life survives with illusions. Self-restraint only sustains a plunge into darkness. But Carel's knowledge of the horror of reality resists any transcendence. In the novel Carel is the only character who can perceive the icon, belonging to the Russain Emigree Eugene Peshkov, spiritually. But this spiritual apprehension lacks the humility of a contemplative mind which can bring one out of the hell of the self. Kurtz in *Heart of Darkness* also cannot tackle the darkness of his heart and despite his grandiloquent sermonising, in favour of the suppression of atrocities over savages, presides over some unspeakable rites. But in his last hours, even he could see the 'horror' of darkness residing in his inner self. Carel has no such vision.

Nobody in the novel can fight Carel's virulent evil. The plot offers many solutions. But all are shown to be ineffective before Carel's demonic philosophy. The Bishop who appears just once in the novel pleads for drastic transformation of religious mythology.

The Bishop's view comes nearest to Murdoch's thought that obedience to God should be without trimmings, without the hope of a reward. But the Bishop's views suffer from gross fallacy. These ultimately succumb to a devastating mysticism instead of being committed to secular ideology. The Bishop's justification of Carel's loss of faith and eccentric evil behaviour as a step forward for the soul speaks of the inadequacy of the theory, or, may be, it is a good theory applied wrongly.

Marcus (Carel's brother) is in middle state between rationalist science and mythology. At first he believes that the idea of moral goodness need to be regarded as a metaphysical concept, but later on he comes to feel that perfection implies the idea of absolute values and he moves towards a belief in metaphysics along Platonic lines. Murdoch presents Marcus's secular limited Platonism as a perverted intellectual state. Hence his attempt to combat Carel's evil fails. He even fails to have a meeting with Elizabeth whom he wants to save from Carel's clutches.

The overall emphasis of the novel devotes itself completely to preventing an easy exit from hell. It ideological routes are blocked off, so are the social ways. Anthea Barlow's attempt to bring sun, flowers and vitality fails. At one point in the novel Carel tells Marcus :

> I shall be punished quite automatically out of the great power of the universe.[20]

The destruction of Carel's world depends on causality with Muriel (Carel's daughter) serving as a demonic catalyst.

A Fairly Honourable Defeat, another novel full of incisive evil, like *The Time of the Angels* is dedicated to an allegorical proof of the existence of evil, which Murdoch urges contemporary man to remember, to reintroduce into the permissive anti-evil consciousness of present liberal Western society. Like Carel Fisher and Marcus Fisher, at the centre of the plot are Julius King and Rupert Foster. Rupert, like Marcus Fisher, is writing a book on morality in the wake of Post-Christian chaos. Rupert's high-minded Platonic idealism is altruistic, noble and based on love, but predictably vulnerable as it refuses to accommodate some of the contemporary perversions including wry cynicism as revealed in the character of Julius King — the Satan figure of the novel. Rupert like Marcus is unaware of his dependence on the power of vanished religion to sustain hierarchies of value and discrimination. Rupert's morality is marked as cynically as is Marcus's ruthlessness and violence.

Julius King is related to Mischa Fox. Like him he is rootless. But his rootless violence has its roots in his experiences in Dachau. He is a survivor of Belsen. He takes a malevolent joy in manipulating people. His belief in humanity is lost apparently through his suffering in the concentration Camp. His evil does not take a sympathetic view of human relationships. His destructive plots arise from his disgust with human follies and frailties, thus, exposing the weaknesses in moral thought that make his victims such easy prey. He admits :

> I have no general respect for the human race; They are a loathsome crew and don't deserve to survive. But they are destroying themselves quite fast enough without any assistance.[21]

Julius is enraged by theoretical perceptions of truth and good because he knows a good deal about human nature and its mechanism. His manipulation has a psychological logic. Rupert tries to repudiate his cynical manifesto which throws to pieces the well-accepted and established moral referents. But Julius has a logical answer:

> The moral superstition is part of the consolation.[22]

Rupert objects that Julius makes people sound like puppets. Julius replies :

> But they are puppets, Rupert. And we didn't need modern psychology to tell us that. Your friend Plato knew all about it in his old age, when he wrote *The Laws*, after he had given up those dreams of the high places which so captivate you.[23]

And soon Julius takes upon himself an Oberon-like role and stages a little drama, involving Rupert himself and Morgan, to prove that human-beings are puppets. He makes these two believe that they love each other and in doing so destroys the marriage of Rupert and Hilda. In a way, he destroys the very model of stability and harmony that supports the other characters.

Julius's diagnosis of human ills is accurate. He has the uncomfortable role of showing how the things are. Even Tallis agrees with Julius's observations on human nature. But the novel simultaneously projects him as a 'demon' — a twentieth century devil. His negative energy has an inexhaustible potential for evil. If the novel emphasises that Rupert's idealism must learn to accommodate Julius's cynicism, it also stresses that utter cynicism is no substitute to the various theories of virtue. There is no ambiguity in the novel that Julius's real evil constitutes in depriving Rupert from his central posive mode of being. Human nature is mechanical and patterns of behaviour are almost predictable but Julius's pleasure and complicity is equally condemnable. If Rupert's creed has proved hollow, cynicism of Julius is also no alternative, because he substitutes contempt by love. The ironic comparisons seem to converge on a haunting sense of dead end. The fact that Julius's manipulations wreck the images of conformity make him appear sinister. But Julius is very close to Murdoch in his relentless criticism of human motivations. Murdoch has emphatically and repeatedly stressed the impossibility "to see oneself clearly". If Julius is suspicious of all human efforts, Rupert is complacent and confident of the easy path, which it actually is not. Julius is a Satan but mankind is also fallen, condemned to sin. The dualistic imagination of Murdoch simultaneously projects Julius as an agent of evil as also the real evil of the victims which lies within their own self. It is easy for Julius to enact a god-like puppet-show, with himself a supreme puppeteer, because he is familiar with the confused foibles of the characters. The characters on which he operates are flawed by solipsism and deserve their defeat. One of his greatest talents as a puppeteer is closely related to the sense of reality he projects. His reputation for honesty rests on this quality and significantly, his reality is a demonic version of what Tallis's vision reflects. Therefore, Julius is a brilliant success in the novel.

In the gallery of Murdoch's hateful characters Austin Gibson Gray is another character who is "an absolute triumph for Murdoch; the reader experiences a wonderfully pure hatred of him."[24] He signifies the contemporary dead end. He is a contemporary 'everyman — unmotivated by system or theory and entirely in the grip of uncontrolled psyche. He is utterly separated from human decency and remains a totally perverted character in the absence of moral faculties.

Gothic and gloomy, *An Accidental Man* is a tale of unbridled egoism worked out in the moral vacuum of London in the affluent sixties. The dominant mood remains melancholy because of the failure of all moral choices. Murdoch's inquiry into the human situation in this novel assumes the challenging aspect of the Minnotaur labyrinth. The novel is dominated by the vagaries of Austin's selfishness and fantasies. Austin injured his hand in an accident in a stone quarry early in his childhood. The incident leaves a permanent scar and becomes a permanent part of Austin's perverted memory. He comes to hate his brother Matthew for the accident. He develops an insane suspicious nature blaming others for his 'accidentalness'. A potentially innocent child turns evil. Austin cultivates a talent for turning his personal misfortunes into everyone else's hell. Austin's self-pity is crippling. It destroys him and alienates him from society, people and from himself. He cannot rise above his humiliations to higher things in life. Like Hilary Burde in *A Word Child*, the accident early in life retards Austin. In many of her novels, Murdoch highlights the cruel jokes life plays on its hopeless victims. Just as the spiritually benighted creatures make an effort for a forward movement, the relentless play of chance and misfortunes puts into motion the retrogressive machinery. Hannah, Charles Arrowby, Hilary Burde, Cato Forbes, cannot move forward as life tests them rather cruelly. Austin's sense of deprivation makes him whimsical, neurotic and destructive. He becomes hopelessly muddled, without future, without ambitions.

Austin's evil does not stem from his demonism as it does in the case of Carel Fisher or Julius King. Julius manipulates because he knows the pulse of human nature and plays on the vanity of those who are most vulnerable. But Austin's selfishness persists because he cannot make peace with his accidentalness. His self-pitying weakness, as a matter of fact, should create sympathy instead the reader is forced to judge him evil. More than his evil, his moral repulsiveness generates hatred. He reflects :

> I cannot and will not rise upon my humiliations to higher things.[25]

It is not only that Austin cannot absorb his suffering, but his fecund and paranoid imagination resists all gestures of love coming from others. He hates his brother Matthew, even Dorina's love fails to save him. A sense of purposelessness separates him from human decency.

Austin is portrayed as a typical twentieth-century contemporary creature. A victim of uncontrolled psyche, he remains unmotivated by any system, theory, person or value. Hilary Burde in *A Word Child*, is an 'accidental' creature like Austin. But Hilary accepts his own part in the play and his destiny. Austin blames all others except himself. In portraying Austin, Murdoch also draws attention to another significant factor. What Austin imbibes in himself is part of the necessary material of the contemporary world. If Austin is a rudderless man, so is the society. The social get-to-gathers, parties, gossips, and letters comment on the action and contrive to suggest a wider and fuller picture of society. An atmosphere of miasmic darkness looms large and the society and its inmates are shown to be spiritually poor and deprived. No one shows even the potentiality for a morally sound action. At the end of the novel, the reader has an overwhelming sense of a flawed and morally bereft universe. Though Austin is integrated into the society in the end, but this neither is a moral victory for him nor for Mavis who nurses him back. Moreover, Austin's integration is in a world which is condemned to spiritual mediocrity, with no scope for moral upsurge. In *The Flight from the Enchanter* Nina's death awakens Rosa Keepe to admit her responsibility into the nasty drama of her suicide. She confronts reality with a renewed vigour shocked by the death of an innocent creature. But Dorina's death inspires no transformations. The moral muddlers–Ludwig, Gracie, Matthew, Austin, Mavis, Garth, substitute their false quests with new consolations. Instead of choosing to tread the path of reality and truth, they choose to adjust themselves to the ease and glitter of the world comfortable in its moral complacency. In the summing up of the novel there are clear indications that the fictional explanations cannot be a substitute for incomprehensible reality.

As a matter of fact, evil in Murdoch's world accrues from the muddled apprehension of reality. Benighted, spiritually poor, guilt-ridden characters take quest in search of lost innocence, only to be surrounded by nightmare and chaos. Edward Baltram's quest for innocence in the novel *The Good Apprentice* takes him to the weire Seegaard Castle, there to confront Jessee Baltram — evil incarnate. The characters who live in the Seegaard castle in order to escape Jesse's evil revive a primitive simplicity. But they, in turn, weave a pattern more sinister and ghastly than even Jessee's. Between

Edward's search for innocence and Stuart's efforts to follow a stern and a disciplined path of good, a clear perception emerges. While talking to Thomas who is a psychiatrist by profession Edward says:

> He's [Stuart] religious, you're scientific, neither's any good when one's in hell.[26]

Edward has no clear idea of how to come out of this hell, even though 'hell' is also of his own making. Time and again, Murdoch shows that humans themselves weave the nets, they alone have to disentangle the shreds. Edward's final lesson also is in this direction. He realises that he should perform his duty. Everywhere there's an entrance to Heaven as well as to Hades.

The majority of people cannot disentangle good from evil in the texture of experience. This is the plight of everyman. In Murdoch's world, the mediocre 'everyman' is present everywhere and absorbed in a strange hedonism. The moral mediocres in Murdoch's fiction get off most lightly. Blaise Gavender *The Sacred and Profane Love Machine* refuses to see his part in the catastrophic drama which destroys his marriage. He complacently thinks about himself as not a bad man. Maximum punishment from the plot is bestowed on characters who identify evil but are defeated by it because of their moral over-reaching. But those who plunge into the depths of heart confront bleak truth. The knowledge of discord or unity either leads to soul madness, as in case of Carel Fisher, or it brings the seeker to explore the path of harmony and peace as in the case of Tallis and Stuart.

Murdoch's world is dark, doomed and grim but not beyond redemption. Her most irredeemable characters too have a luminous spark hidden somewhere in their soul. Even the demonic Mischa Fox in *The Flight from the Enchanter* combines the springs of cruelty and pity. In chapter seventeen of the novel, in his talk with Peter Saward, he recalls weepingly, incidents from his childhood in an East-European village. He lays bare a strange region of his sensibility. He himself suffers while he delegates cruelty. He is a pathetic victim of his own enchantment. His ruthless power contrasts with his passive innocence and his picture as a melancholy lover of the world. Scottow, the captor of Hannah-Crean-Smith admits :

> Do you think that I myself am separated in any way from what goes on here, that I am free ? I am part of it too.[27]

The power-mongers cannot face the effects of the power they wield. The power they hold only destroys them. Thus Mischa Fox, in the end is seen standing alone on the beech waving to Rosa, while Rosa frees herself from his clutches to face the realities of life. Scottow who keeps Hannah in imprisonment gloatingly feeding over her suffering, is in the end killed by her only. Robert accuses

Rozanov of being above public censure. But the mighty philosopher belies George's accusation and kills himself. These ruthless monsters know what they have lost in their thirst to gain control over others. That is why they turn out to be false gods. The world is saved from a complete disintegration because these wayward children of the holy earth, have an instinct, hidden inside their inner self, to belong to society, community, family, and humanity. Evil in Murdoch's world resides in the failure of human relationship, whereas good exists in its narrow and infrequent success. A cynical character to the core, Julius takes perverse pleasure in destroying established citadels but suffers a pang when he comes to know about Morgan's abortion (who was carrying Julius's child. His subservience to Tallis shows his desire for punishment and judgement. His embarrassed efforts to justify himself before Tallis are an ample proof of the defeat of his cynical manifesto.

Murdoch's fiction highlights that evil is not absolute but desires to be stopped and judged by good. Good is there but small, messy and impotent. Carel emphasises the 'blind accident' that brings us into being. But the strange events that take place inside the Rectory show that after all everything is not lost. Carel himself is beyond redemption. But the quality of the human spirit seen in Pattie and Eugene, keeps the flame burning. It is Pattie's instinctive strength that destroys Carel. She finds a way of transcending her suffering through love and service to others in a different and more open community. The relationship between Pattie and Carel becomes an allegorical description of the eternal war between good and evil. Whereas in a sample allegory, Marlowe can in *Doctor Faustus* for example, protect this kind of psychomachia as a straight forward contest between the good angel and the bad angel, Murdoch fits it to the contemporary existential psyche where the presence of evil is unwillingly acknowledged and good is seen as a dark primitive poetic idea. Pattie's seduction by the evil Carel indicates the basic defeat of the yearning towards good in the contemporary mind. Her love of evil shows good's helplessness and confusion. But her ability to deny the final demands asserts absolutely that the core of longing in goodness can survive as a psychic idea and, if reinforced with moral vigour, as practical creed.

To conclude, it may be said that Murdoch's focus in her treatment of evil remains dualistic. On the one hand there is an emphasis on bleak darkness. All solutions are rendered impotent. Theories fail. Persons flounder. Yet there is a message to fight the battle but unmoved by victory or defeat. There is an ascetic way of fighting evil by modifying the ambitions and curbing the natural desires. Hugo in *Under the Net,* Tallis in *A Fairly Honourable Defeat* and Stuart Cuno in *The Good Apprentice* in a world of gross materialism, survive and sustain themselves with this inward glow of light.

References

1. Murdoch, "Against Dryness", *The Novel Today*, ed. Malcolm Bradbury (London : Fontana Original, 1976), p. 30.
2. *Ibid.*, p. 30.
3. Lorna Sage, 'The Pursuit of Imperfection', *Critical Quarterly*, LIX, No. 2 (Summer,1977), pp. 67-69.
4. Murdoch, *The Good Apprentice* (1985) (Penguin Books, 1986), p. 356.
5. Murdoch, *The Nice and the Good* (1968) (Triad/Panther, 1977), p. 356.
6. Margaret Scanlan, "The Machinery of Pain : Romantic Suffering in three Works of Iris Murdoch", *Renascene,* XXIX, 2 (Winter, 1977), pp. 69-85.
7. Kingsley Widmer, "The Wages of Intellectuality. . . and the Fictional Wagers of Iris Murdoch", *Twentieth Century Women Novelists,* ed. Thomas F. Staley (London: Macmillan, 1981), p. 34.
8. Malcolm Bradbury, *Possibilities : Essays on the State of the Novel* (London : Oxford University Press, 1973), p. 232.
9. Malcolm Bradbury, Iris Murdoch in Conversation, 27 February 1976, British Council Tape No. RS 2001.
10. Elizabeth Dipple, *Work for the Spirit* (London : Methuen and Co., 1982), p. 136.
11. Murdoch, *The Flight from the Enchanter* (1956) (Penguin Books, 1956), p. 143.
12. *Ibid.,* p. 79.
13. *Ibid.,* p. 102.
14. *Ibid.,* p. 235.
15. *Ibid.,* p. 241.
16. Bryden, "Talking to Iris Murdoch", *Listener,* April 14, 1968, pp. 433-34.
17. Murdoch, *The Time of the Angels* (1966) (London : Chatto and Windus, 1966), p. 185.
18. *Ibid.,* p. 186.
19. *Ibid.,* pp. 184-85.
20. *Ibid.,* p. 187.
21. Murdoch, *A Fairly Honourable Defeat* (1970) (Penguin Books, 1972), pp. 221-22.
22. *Ibid.,* p. 225.
23. Ibid., p. 225.
24. Elizathbeth Dipple, *Work for the Spirit,* p. 208.
25. Murdoch, *An Accidental Man* (1971), (Penguin Books, 1973), p. 172.
26. Murdoch, *The Good Apprentice* (1985) (Penguin Books, 1986), p. 356.
27. Murdoch, *The Unicorn* (1963) (Triad/Panther, 1977), p. 151.

BABUR'S RELATIONS WITH ZUNUN ARGHUN AND HIS FAMILY

Yog Raj Malhotra & Vijay Kumar

In the present research paper a study of Babur's relations with Zunun Arghun and his family has been taken up. The relationship has been traced for three generations. Zunun Arghun, the head of the family, maintained normal relations with Babur till his death in 1507 A.D. The relations got strained as Zunun Arghun's sons Shah Beg and Muqim Beg adopted hostile attitude towards the Emperor. Shah Hasan, the grandson of Zunun Arghun, improved the strained relations by joining Babur's service in 1519. But for the invasion and acquisition of Qandhar in 1522 the relations between Babur and Zunun's family remained friendly till Babur's death.

Zunun Arghun was one of the Amirs of Sultan Husain Mirza, the ruler of Khurasan. Initially he performed a commendable service under Sultan Abu Said Mirza but, later joined Sultan Husain Mirza's service who assigned him Ghur and Nikdiris. Babur tells us that Zunun Arghun did excellent work in these parts with seventy to eighty men and defeated the Hazaras and Nikdiris and further kept these tribes in order. He was given Dawar by Sultan Husain Mirza. He had two sons— Shah Beg and Muhammad Muqim. The former used to move about with him and could use his sword well even in his childhood.[1] Sultan Husain Mirza assigned Qandhar to Mir Zunun Arghun and his sons who subsequently enlarged their possessions by acquiring adjacent territories in the west and the south.[2]

In 1497 A.D. Zunun Arghun and his son Shah Beg gave shelter to Badiuz-Zaman Mirza, the rebel son of Sultan Husain Mizra. The latter got enraged and moved against them.[3]

Zunun Arghun's second son Muhammad Muqim Beg was in possession of Kabul and Qalat. In 1504 A.D. Babur laid a siege on Kabul and sent his emissaries to confer with Muquim Beg. Initially he did not give a positive response but later agreed to submit the town through Baqi-Beg. Having surrendered the town he went to his father and brother at Qandhar.[4]

In 1504 A.D. Zunun Beg was invited by Sultan Husain Mirza against Shaibani Khan. He along with Khusrau Shah went to the Mirza's presence who, inspite of their hostile activities received them with honour.[5]

After the death of Sultan Husain Mirza in May 1506 A.D. his sons namely Badiuz-Zaman Mirza and Muzaffar-i-Husain Mirza became the joint rulers of Heri. As a result of Badiuz-Zaman Mirza's becoming the joint ruler Zunun Arghun became more powerful. He was given the districts of Auba and

Chachcharan and appointed the Lord of Badiuzzaman Mirza's gate. It may be noted here that Zunun Arghun and his son had given shelter to Badiuz-Zaman Mirza in 1497, when he had revolted against his father. During his visit to Heri in 1506 Babur met Zunun Arghun, who pressed him to spend the winter there.[6]

Babur occupied Kabul in 1505 but left it soon for an attack on Qandhar. On reaching Qush-Nadir he fell ill, moreover, there occurred an earthquake of great intensity in Kabul and the surrounding areas causing damage to the road. So he had to give up the idea of invading Qandhar and had to return to Kabul.[7]

In 1507 Zunun Arghun lost his life at Qara Rabat (Herat) when he ventured to oppose 40000 uzbegs with only 100 to 150 men. It rendered the position of his sons untenable at Qandhar. The Uzbegs under Shaibani Khan occupied Herat.[8]

According to Babur though Zunun Arghun was a brave man yet, he was a little crazy and shallow-pated. He was an orthodox muslim and would never neglect his daily prayers; offered extra ones indeed. He was very fond of chess but played it according to his fancy–if others played it with one hand he would play with both. Avarice and stinginess ruled in his character.[9]

In 1507 A.D. Muquim Beg and Shah Beg sent an envoy to Babur to seek his help as they were scared of Shaibani Khan who had captured Heri and killed their father. They sent dutiful letters through this envoy and gave signs of amity. Babur after consulting his Begs sent letters to them asking them to settle the agreement and himself moved towards Qandhar. But when Babur arrived near Qandhar the attitude of Shah Beg and his brother changed and they instead of giving him good response offered battle to him. Babur defeated both the brothers, captured the vast treasures of their father, Mir Zunun Arghun, took Muquim's daughter Maha Begam as a hostage and returned to Kabul after leaving Nasir Mirza at Qandhar.[10]

After their defeat Shah Beg escaped to Shah (Quatta) and Mustang and from there organised attacks on Siwi and Fathpur.[11] Muquim Beg fled to Shaibani Khan at Zamindawar and with the help of the Uzbeg chief succeeded in driving out Nasir Mirza from Qandhar and re-establishing his power there.[12]

In 1510 A.D. Shaibani Khan was defeated and killed in the battle of Meru and Khurasan passed under Shah Ismail Safawi. Shah Beg now decided to temporise with Babur by sending an envoy to Kabul carrying presents and messages of friendship and sincerity to him. At the same time, he offered his submission and loyality to Shah Ismail.[13]

Between 1511 A.D. and 1516 A.D. relations between Shah Beg and the Safawid Emperor were not cordial and although Babur had friendly relations with the Safawids he did not move against Qandhar. His second invasion of Qandhar took place in 1517 A.D. Shah Beg decided to stand the siege and stored ample provisions and equipment in the fort. Meanwhile, Babur fell ill and his soldiers were dispirited. Scarcity and disease also broke out in his camp. Shah Beg took advantage of this situation and opened negotiations for peace resulting into Babur's withdrawal.[14]

Later on Shah Beg's son Shah Hasan joined Babur's service and accompanied him on the expeditions to Swat, Bajaur, Bhira and Khushab. He led many stories and participated in other activities. He rendered commendable services to Babur against the Bajauris. In February 1519 on receiving dutiful letters from the Khusabians at Bhira, Babur sent him to Khushab. He returned to Babur on 12 March, 1519 after settling the matter with them peacefully and bringing money from them.[15] On 2 April, 1519 A.D. he was given a *Khilat* by Babur in a wine party.[16] On 6 July, 1519 Babur visited Shah Hasan's house and took wine there.[17]

Shah Beg also seem to have maintained regular contact with Babur's camp as the emperor mentions having received two envoys from the Beg. The first envoy, Qazil, came to Babur's presence on 30th March, 1519 and informed him about Shah Beg's expedition to Sind. The other envoy Abul Muslim Kukultash had the honour to see Babur on 15 July, 1519. He had brought the gift of an horse for the emperor. The emperor bestowed *Khilat* on him.[18] Shah Hasan was present in the Majun parties held in the month of September at Qiriq and on the banks of river Kabul.[19]

Towards the close of the year 1519 Babur received another Arghun envoy, Tajuddin Mahmud from Qandhar.[20]

Thus we notice that from 1518 to 1520 the relations between Babur and Shah Beg were very cordial. But in 1520 when Shah Hasan returned to Qandhar the emperor made another attempt to capture it. He succeeded in capturing it in 1522 and it was handed over to Mirza Kamran.[21]

Relations between the Arghuns and Babur became cordial when they settled in Sind. In May 1527 the emperor sent playing cards to Shah Hasan by Mir Ali, a *Qurchi* in Thatta.[22] Later on Shah Hasan's envoys were present in a feast organised by Babur at Agra on Dec.18, 1528. These envoys were presented gold embroidered jackets by the emperor.[23]

Conclusion

From the foregoing account we infer that Babur's relations with

Zunun Arghun and his family were based on the principle of reciprocity and selective use of force by the former. Until Zunun was alive he avoided incurring Babur's wrath; otherwise he would have helped his son Muquim Beg in resisting Babur's siege of Kabul in 1504 A.D. Kabul was surrendered to Babur without any show of strength.

Even against the defiant sons of Zunun Arghun Babur used force only once, i.e. to occupy Qandhar in 1507 A.D. On the other occasion in 1517 A.D. he raised the siege when negotiations were initiated by Shah Beg. Babur had reasons as well as power to extirpate them but he never did so. He refrained from attacking Muquim Beg when he sought and obtained Shaibani Khan's help for driving out Nasir Mirza from Qandhar in 1507 A.D. despite the fact that Shaibani Khan had earlier killed his father. Again Babur avoided the use of force when the Arghun brothers expressed dual fidelity to Babur as well as to Shah Ismail Safawi.

But Babur did not allow this bitterness to come in the way when Shah Hasan, the son of Shah Beg tried to improve the relations by joining his service in 1519 A.D. Henceforth the relations remained friendly as the Arghun chiefs sent their envoys with gifts to Babur and had the honour of joining his jovial parties.

BIBLIOGRAPHY

1. *Baburnama*, Eng. tr. A.S. Beveridge, Vol.i (Oriental reprint 1970), p. 274.
2. Tarikh-i-Sind.Persian text, pp. 80-82.
3. *Baburnama*, *op. cit.*, pp. 71 & 94.
4. *Ibid.*, pp. 195, 198-99, 248 and also 227.
5. *Ibid.*, pp. 190, 274 & 243.
6. *Ibid.*, pp. 274, 293, 298 & 307.
7. *Ibid.*, pp. 246-47.
8. *Ibid.*, pp. 275 & 327.
9. *Ibid.*, pp. 275.
10. *Baburnama*, *op. cit.*, pp. 330-43; *Tarikh-i Sind*, *op. cit.*, p. 103. Masumi's account does not indicate the circumstances leading to this attack and seems to suggest that it was sheer aggression on the part of Babur. The author of *Tarikh-i Rashidi* however says that Babur attacked Qandhar because Shah Beg rejected his demand for submission Eng. tr. Ross (London, 1972) pp. 202 & 206.
11. Tarikh-i-Sind *op. cit.*, pp. 104-5.
12. *Baburnama*, *op. cit.*, pp. 342-43.
13. *Tarikh-i Sind*, p. 107.
14. *Ibid.*, pp. 109-11.
15. *Baburnama*, *op. cit.*, pp. 369, 383-84 and 88. It was during the year that Shah Hasan was betrothed to Gulbarg Begum the daughter of Mir Nizamuddin Khalifu, Wazir of Babur,

Ibid., p. 366 also *Tarikh-i Sind, op. cit.*, p. 147.

16. *Baburnama, op. cit.*, p. 395, British Museum Manuscripts 3714f 322b (hereafter referred to as B.M. MS Qr. 3714).

17. *Ibid.*, p. 401.

18. *Ibid.*, pp. 395 & 401, BM MS Qr. 3714, f. 327b.

19. *Ibid.*, pp. 410-12.

20. *Ibid.*, p. 418.

21. *Akbarnama*, Eng. tr. H. Beveridge, Vol. I (Rare books Delhi) 1970, p. 271, *Tarikh-i Firishta* Eng. tr. J. Briggs (Edition India reprint, Calcutta, 1966), p. 24, *Humayunama*, Eng. tr p. 93, *Tarikh-i Rashidi, op. cit.*, p. 387.

22. *Baburnama, op. cit.*, p. 584 B.M. M.S Qr. f. 462a.

23. *Ibid.*, p. 632, 492b.

ARCHITECTURAL DESIGN OF THE GOLDEN TEMPLE - FACT & FICTION

Subhash Parihar

Dr. P.S. Arshi's book - Sikh Architecture is the first systematic study of the *Gurudwaras* (Sikh temples) of the present Punjab, constructed till 1900 A.D.[1] In this study, the author has devoted one complete chapter to the history and architectural analysis of the Golden Temple (Fig.1). Besides other points, he also discusses the question – "Whether or not the Golden Temple, in plan and design, follows the tomb of Mian Mir at Lahore ?"[2] Mian Mir is believed to have laid the foundation stone of the Golden Temple.[3] But the conclusion reached by Arshi and an argument given by him are not convincing. The present author has reasons to disagree with his thesis.

Arshi opines that "It is not unlikely that there exists a prima facie similarity between the architectural features of the tomb of Mian Mir at Lahore Cantt. and those of the Golden Temple at Amritsar because both derived their architectural features from a common pool : the preceding architectural traditions and practices of the country."[4]

Arshi did not see the tomb of Mian Mir in person. The sources of his acquaintance with the building were three paragraphs from a description by an officer of the British Indian Army, Lt. Col. H.A. Newell and a drawing printed in Syad Muhammad Latif's book on Lahore[5] (Fig. 2). Of the three paragraphs by Newell, only the following one pertains to the architectural description of the tomb :

> "The tomb of Mian Mir occupies the centre of a large brick paved court, enclosed by high walls, with cloistered cells to south and east for dervishes and pilgrims. It stands upon a marble platform, and is a square marble building adorned with paintings and fretted screen work, a strange incongruity being the squat cupola of granite . . . The tomb was commenced by Prince Dara Shekoh. The granite additions were contributed by Aurangzib."[6]

Contrary to Arshi's observation, neither the drawing nor the description exhibit even a prima facie similarity between the buildings under discussion. None of the two sources gives any hint of architectural indebtedness of the Golden Temple to the tomb of Mian Mir. But Arshi, instead of building his conclusion on the basis of the said sources, has given another argument which is erroneous. He writes :

> "The latter is a tomb, whereas the Golden Temple is essentially a temple – a place of worship and devotion. It is unlikely that the

> Sikhs would have liked the idea of deriving the architectural elements from a tomb building, and that too belonging to an alien, and virtually an hostile faith, for the construction of their most prestigious and dear monument - the Golden Temple."[7]

The statement can be resolved into parts. First, we take up the latter part of the statement. Was Islam "an alien, and virtually an hostile faith" for the Sikhs? No, not at all. None of the ten Sikh Gurus ever considered Islam an hostile faith nor did they speak even a word against Islam. Their real aim was to bring the Hindus and the Muslims nearer to each other. The conflict of the Gurus was with the Muslim ruling class and not the Muslims in general. Had the Gurus considered the Muslims hostile to themselves, Guru Arjun Dev would not have included the hymns of Muslim saints like Sheikh Farid and others in their most holy book - *Guru Granth Sahib*. Neither Maharaja Ranjit Singh, responsible for the present structure of the shrine, ever thought the Muslims an alien people. He gave them high posts and considered them his equal subjects. His foreign minister Faqir Azizuddin was a Muslim.

Now the first half of the statement. It relates that the Sikhs would not have liked the idea of deriving the architectural elements from a tomb-building. But in Islamic architecture, there was no sharp dividing line between the elements of a tomb building and those of a pleasure pavilion or a small palace. Muslim architecture had a limited vocabulary of buildings which could be used for various purposes. The same type of building could serve for a tomb and for a little palace or pleasure pavilion. It is due to this reason that the plan of the Jal Mahal at Narnaul (district Mahendragarh, Haryana) is almost similar to that of the tomb of Jamal Khan at Ropar and those of the so-called tombs of the Ustad and Shagird at Sirhind. Rang Mahal at Buria (district Ambala, Haryana) has its general plan not far removed from that of the tomb of Amanat Khan at Sarai Amanat Khan (district Amritsar) (figs. 3 & 4). Moreover, it was an usual practice amongst the Muslims that a building used as a place of recreation during one's lifetime was converted into a place of rest for the mortal remains of the builder.

The ground plan of the Golden Temple resolves itself into two parts: the square front portion enshrining the *Guru Granth Sahib* and the semi-octagonal rear portion leading to the *Har-ki-Pauri* (Fig. 5). Both the portions share a common roof. The ground plan of the front portion is more or less the same as used for square type of Mughal pleasure pavilions as well as tombs (Fig. 3 & 4). It comprises a central room, encircled by four rectangular rooms alternating with four small rooms in corners. Whereas the Mughal buildings of this type usually have three entrances on each side, in the Golden Temple, each side is pierced by only one entrance. As the walls of the Mughal buildings were extraordinarily thick, staircases were accommodated in these walls, but in the shrine under study one flight of steps is in the northern corner room and two in the rear portion. Perhaps the rear portion was constructed to accommodate these two additional flights of steps only. The space in between the flights of steps forms a chamber leading to *Har-ki-Pauri* and the space in between the rear portion and the front one becomes a part of the circumambulatory.

The second storey of the shrine repeats the plan of the ground floor, forming a circumambulatory around the central section and attached to a square room built over the rear section, through an oblong chamber. At the top, each corner of the roof is marked with a *chhatri*, a usual crowning feature of the Mughal buildings also. In Mughal monuments, the central dome was raised higher than the corner *chhatris* by placing it over a high drum. The space in between the ceiling of the building and the outer shell of the dome remained unused. But the builders of the Golden Temple developed this space in a full-fledged room.

Recently, the present author had a chance to visit Pakistan. There he saw the tomb of Mian Mir for himself[8] (Fig. 6).

Situated in a vast courtyard, the tomb of Mian Mir is a simple square structure standing on a marble platform. Each face of the building is pierced with one arch. But for the one on the southern side, the rest three arches have been screened with lattices. A *chhajja* runs right round the building which is covered with a low rectangular dome. The interior of the building comprises a single room.[9]

The present author wonders what prima facie similarity Arshi saw between the architectural features of the tomb of Mian Mir and the Golden Temple.

After visiting the tomb of Mian Mir, when the present author went to see a nearby monument, popularly known as the *baradari* of Nadira Begum, the most probable origin of the fiction of the Golden Temple having followed, in plan and design the tomb of Mian Mir became traceable (Fig. 7).

This *baradari* is believed to have been built by the crown prince Dara Shukoh for her wife Nadira Begum. Later, after her death in 1659 A.D., she was interred in this building as is inscribed on the sarcophagus enshrined in the main chamber.[10]

The *baradari* is a square building situated in the midst of what was formerly a tank but now a public park. It comprises a central larger room having a double-storeyed room in each corner and a porch on each side. So we see that at least on the ground floor the arrangement of the rooms in this *baradari* is the same as in the front portion of the Golden Temple, enshrining the holy *Granth*, the only difference being that the corners of all the rooms in the *baradari* are chamfered. As the building was originally situated in a tank, it is approached by an arched causeway.

The *baradari* is situated to the east of the tomb of Mian Mir. Formerly, according to Newell, the path to the tomb of Mian Mir passed through this *baradari*.[11] The person who first wrote about the similarity between the architectural features of the Golden Temple and those of the tomb of Mian Mir, most probably, confused this *baradari* of Nadira Begum with the tomb of the saint. As is evident in the figure, this *baradari* mainly due to its setting in the tank, on the first view, bears some remote resemblance with the Golden Temple.

FOOTNOTES

1. Dr. P.S. Arshi, *Sikh Architecture*, Delhi, 1986. This book was originally Arshi's thesis, submitted to the Panjab University for the degree of Ph.D. in the Faculty of Design and Fine Arts.
2. *Ibid.*, pp. 91-94.
3. Madanjit Kaur, however, refutes this popular belief. (*Golden Temple : Past & Present*, Amritsar, 1983, pp. 11-12).
4. *Sikh Architecture*, p. 92.
5. H.A. Newell, *Lahore : Capital of the Punjab*, Lahore, 1917, pp. 57- 58 & Syad Muhammad Latif, *Lahore : Its History, Architectural Remains and Antiquities*, Lahore, 1892 (Sketches are un-numbered).
6. Pp. 57-58.
7. *Sikh Architecture*, p. 93.
8. The present author visited the tomb on June 13, 1991.
9. The lower portion of the tomb is the work of Dara Shukoh who had great regard for Mian Mir as the saint was the *pir* (Spiritual advisor) of Dara's own *pir*, Mulla Shah. But Dara was murdered before the completion of the building which was completed by Aurangzeb. (Latif, *Lahore*, p. 176).
10. The baradari is described both by Latif and Newell. Latif's book carries a sketch of the building also. But he is wrong when he records that Nadira Begum was a daughter of Shahjahan and sister of Dara Shukoh (p. 177). She was a daughter of Sultan Parwez, another son of Jahangir and wife of Dara Shukoh. Again, Latif gives a wrong date for her demise, 1632 A.D. According to the inscription on the sarcophagus in the baradari, she died in 1069 Hijri (1659 A.D.).
11. Lahore, p. 57.

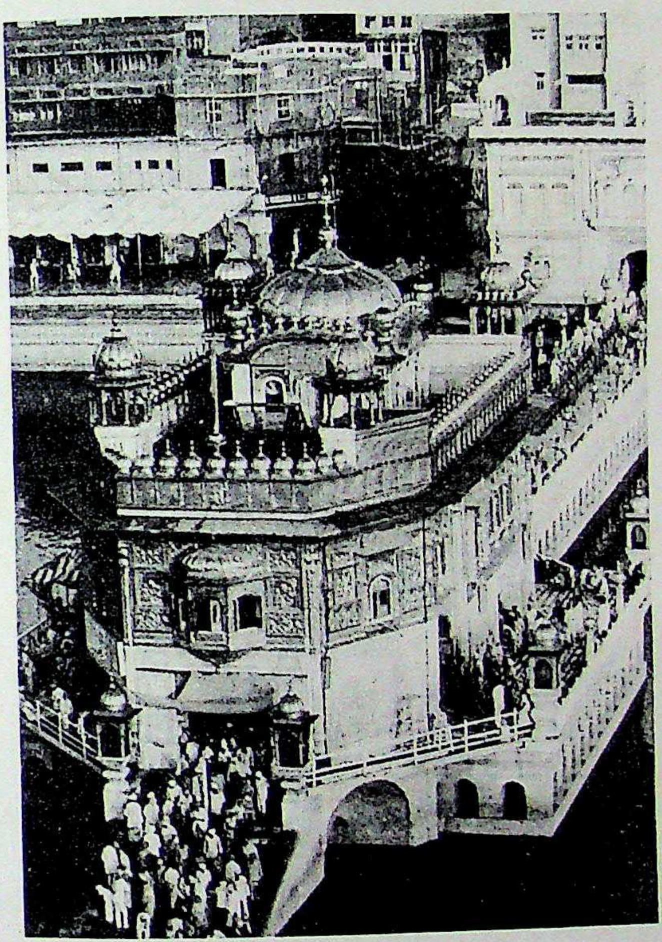


Fig. 1. Golden Temple (Courtesy: Raghu Rai)

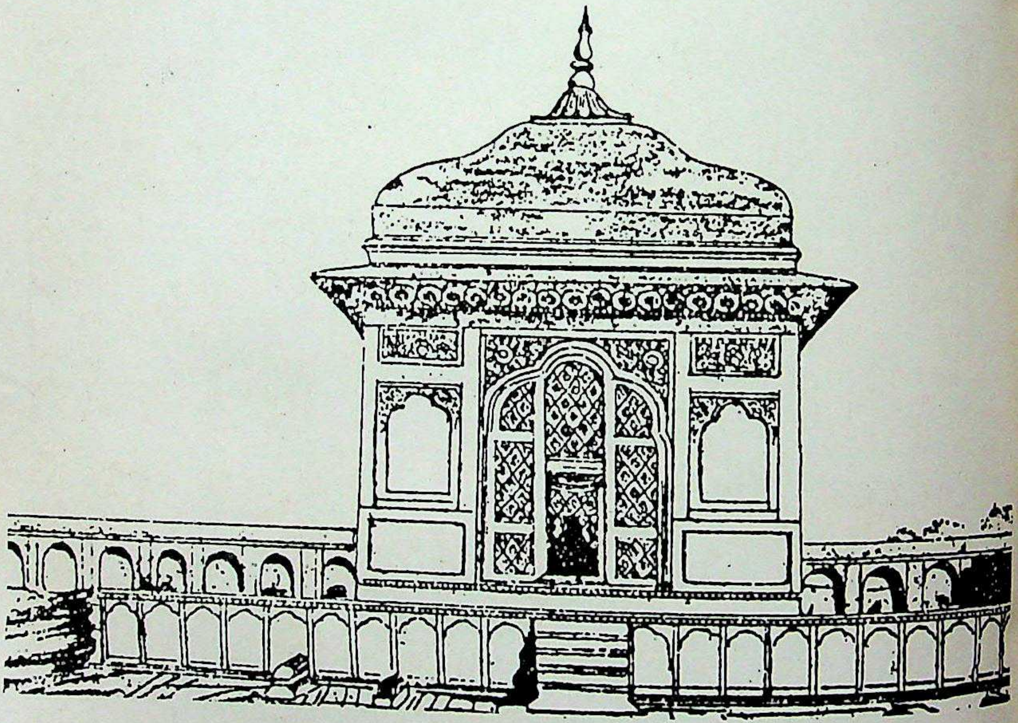


Fig. 2. Tomb of Mian Mir (Sketch from Latif's book)

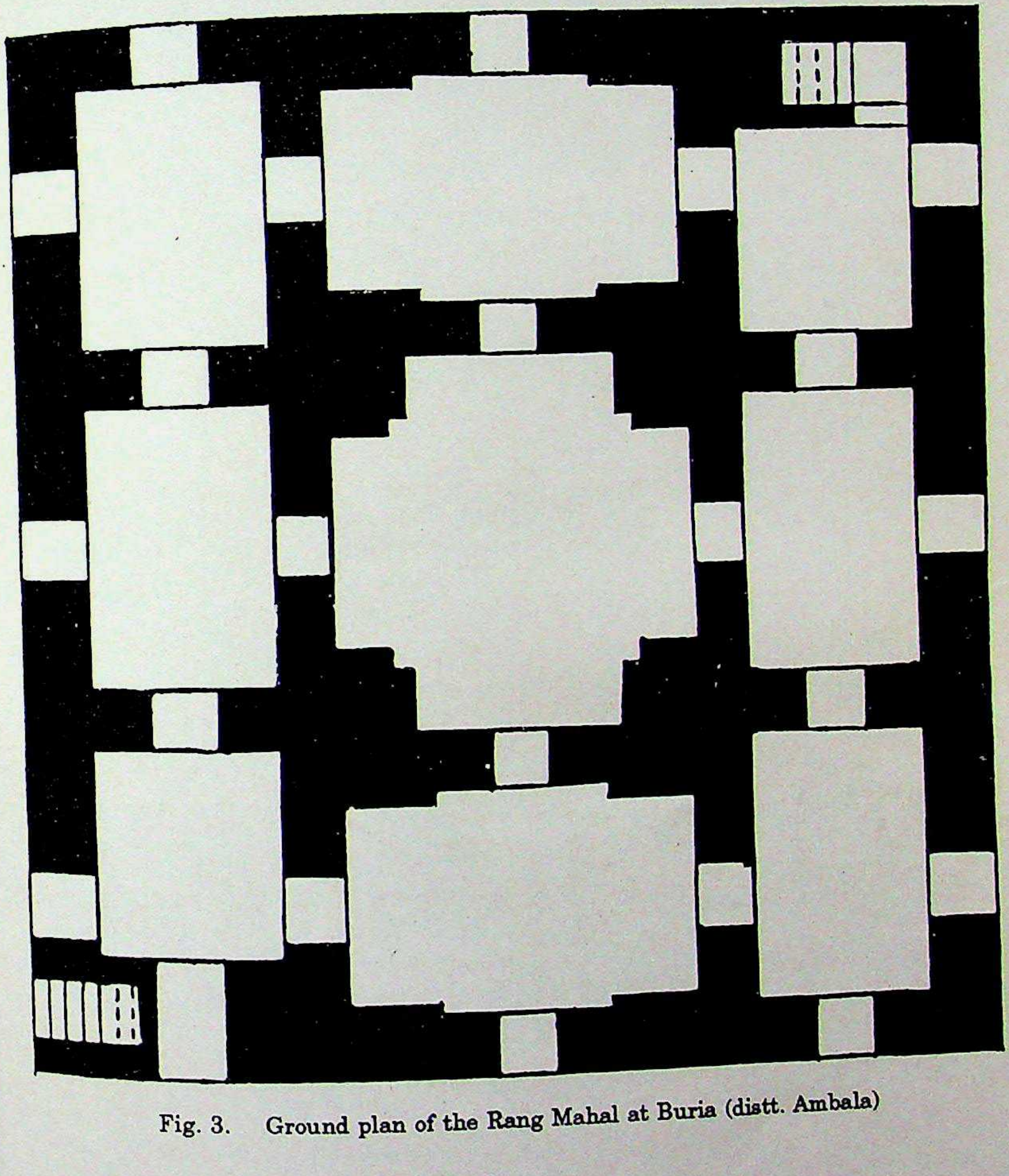


Fig. 3. Ground plan of the Rang Mahal at Buria (distt. Ambala)

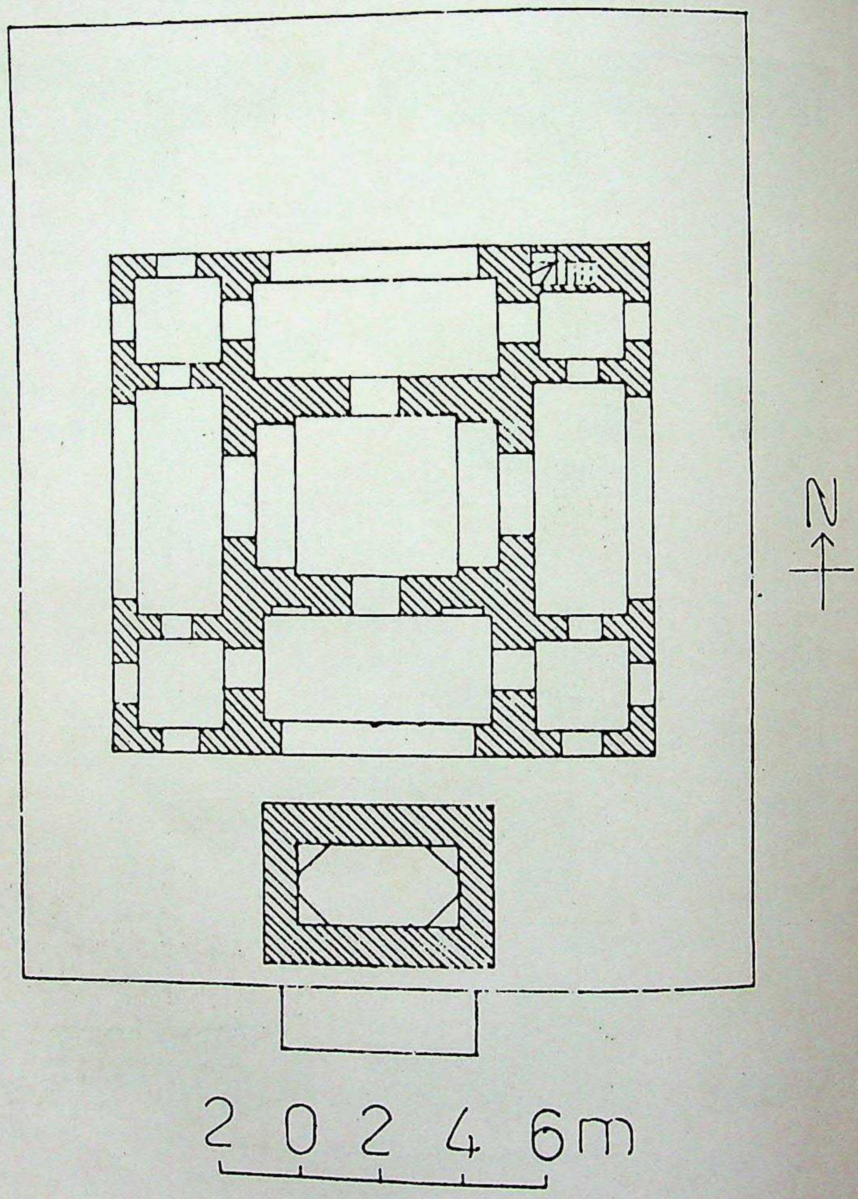


Fig. 4. Ground plan of the tomb of Amanat Khan at Sarai Amanat Khan (distt. Amritsar)

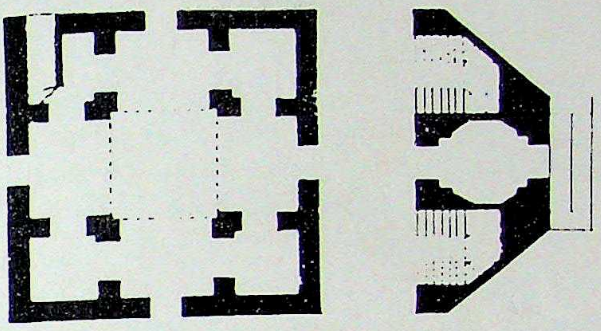


Fig. 5. Ground plan of the Golden Temple (based on Fig. 89-B in Arshi's book — *Sikh Architecture*)

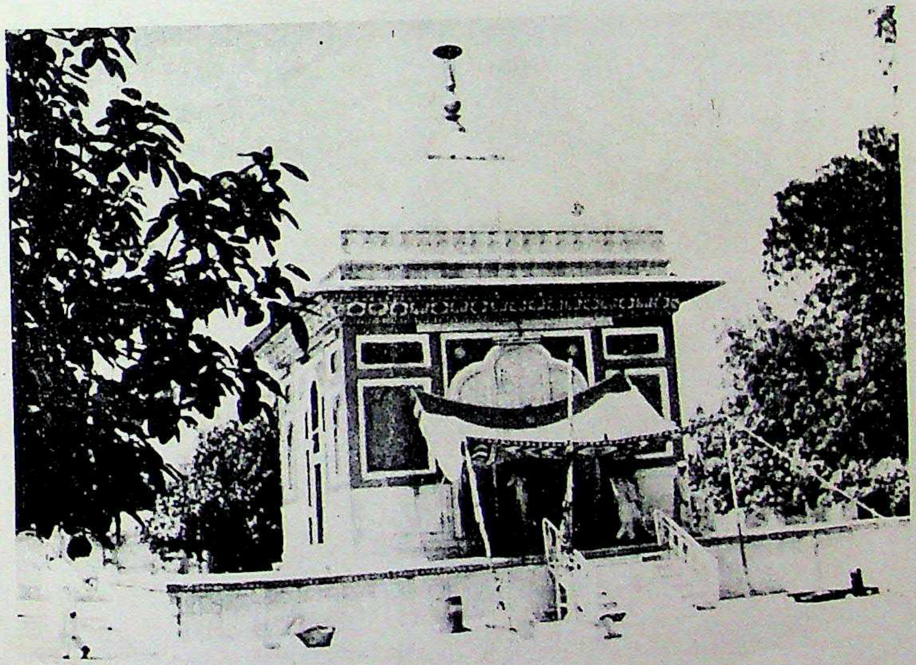


Fig. 6. Tomb of Mian Mir

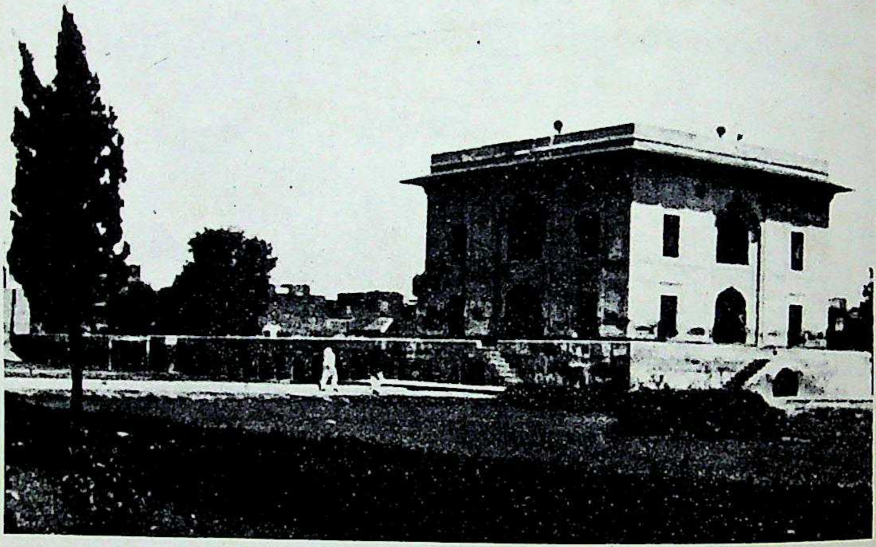


Fig. 7. *Baradari* of Nadira Begum in Lahore

HISTORICITY OF MEWAR QUEEN PADMINI

Sanjay Subodh

Padmini holds a distinct place in the history of Mewar. Immortal stories of her courage and beauty have passed down to posterity. In the recent times, some modern scholars have questioned the very authenticity of the existence of the queen. They hold the view that Padmini is merely an imaginary creation of Malik Muhammad Jaysi and the legend gained currency only after 'Padmavat'[1] was composed, which itself is not based on historical facts. Later on Ferishta and Tod[2] merely carried on the story. Padmini has not been mentioned in any of the contemporary works, hence her existence does not have a solid foundation. On the other hand, there are scholars, who believe that 'Padmavat' does have a historical base and the contemporary writer, Amir Khusrau, had made an indirect, though not direct, reference to Padmini in his work, *Khazain-ul-Futuh.*[3]

If a detailed study of Jaysi, Ferishta and Tod's works is made, it becomes apparent that they vary in their facts on several occasions. First of all, all of them have attributed different persons to be the husband of Padmini. In Jaysi's 'Padmavat', Ratan Sen is the husband of Padmini, while Ferishta does not give the name of the husband. The reverred princess is described as the daughter of Ratan Sen. In Tod's account Bhim Singh is supposed to be Padmini's husband. To Jaysi, Padmini was the daughter of Gandharvasen, while Tod gives her father's name as Hamir Singh Chauhan. In 'Padmavat', Alauddin is supposed to have laid the siege of Chittor for 8 years, while Ferishta and Tod do not make mention of such a long siege. Nonetheless, both Jaysi and Tod agree that Alauddin laid the siege twice. However, all three are of the opinion that Alauddin invaded Chittor, in order to possess Padmini.

Amongst the contemporary writers, Amir Khusrau has given a vivid account of the siege. Though he does not make mention of the names Padmini and Alauddin, he refers to the story of Solomon and Bilquis. In his words, "the crescent-banner was moved forward from Delhi and the imperial canopy was raised upto the smoky clouds; the sound of the drum reached the bowl of the sky and conveyed to it the good news of the Emperor's determination. Finally, the confines of Chittor were reached."[4] Ziauddin Barani, in his 'Tarikh-i-Firoz Shahi', has scantly referred to the account saying that "the sultan then led forth an army and laid siege to Chittor, which he took in a short time, and returned home . . . . The Sultan now returned from the conquest of Chittor, where his army had suffered great loss in prosecuting the siege during the rainy season."[5]

Amongst the modern scholars, G.H. Ojha dealt with the episode at length. He refused to accept Jaysi, Ferishta and Tod's accounts as there were so many discrepancies in their account that they did not seem to be based on historical facts. Ferishta had based his story on Malik Muhammad Jaysi's Padmavat and Tod had relied on Bhats of Mewar, who had in turn taken it from Padmavat. So discrepancies were bound to occur. Padmini is supposed to be the princess of Ceylon and Ratan Sen brought the princess in marriage. But as stated in Padmavat, Ceylon has never been ruled by Gandharvasen. According to Ojha the contemporary ruler should have been either Kirtinishashankdev Parakram Bahu IVth or Bhuvnek Bahu IIIrd. Ratan Sen was not able to rule more than a year, so it becomes very difficult to confirm that Ratan Sen spent so much time in going to Ceylon and wooing the princess for marriage. Most probably, the princess must have belonged to some nearby place. Ojha was of the view that Alauddin did not lay the siege for 8 years but annexed Chittor after a siege of approximately 6 months. Tod had erronously related Padmini to Bhim Singh and considered it to be an event at the time of Lakshman Singh. This mistake must have occurred because Bhats do not mention Ratan Sen after Samar Singh in their books. Lakshman Singh was a Sesodia Chief who fought against Alauddin as the Chief of Ratan Singh's army and died with his seven sons, which is mentioned in the Kumbhalgarh Inscription of V.S. 1517.[6] Ojha believed that if there was any base in Padmavat, Tarikh-i-Ferishta or Tod's account, then it was just that Alauddin captured Chittor after a siege of 6 months, its ruler Ratan Singh along with Lakshman Singh and other chieftains was killed in the battle. Padmini along with other women performed Jauhar and Chittor came under the control of muslims for a short period of time. To prove that Ratan Sen was the ruler at the time of the invasion, Ojha mentioned an inscription dated V.S. 1359 which was inscribed on a pillar of Mata's temple near 'Daribe-ki-Khan', which stated that Ratan Singh was the ruler at that time. The inscription was unpublished till date.[7] In Chittor a Padmini Palace and a tank named after Padmini exist even today.

Mohammad Habib drew the attention of the scholars to the indirect reference of Padmini in Amir Khusrau's work. Habib on the account of a well known story of the Quran[8] believed that "Hudhud is the bird that brings the news of Balquis, queen of Seba, to Solomon. The famous Padmini is apparently responsible for the allusions to Solomon's Seba."[9]

To S.C. Datta, ambition was the root cause of Chittor's invasion. Alauddin had drawn up plans for the conquest of South India and it became apparent to him that Mewar, which had so long defied attacks, must be crushed, lest it afforded to others the example of defiance and created troubles in the rear of his army. Secondly, refugees from Rajput states as well as other refractory subjects sought shelter at Chittor which still remained independent. Hence, 'It is possible that political necessity and the desire of crushing a party which gave shelter to his enemies might also have induced Alauddin to make up his determination."[10] Nevertheless, S.C. Datta took into account Kumbhalgarh Inscription wherein it is related that 'considerate-men do not abandon family honours when it is forsaken by cowards'. The very strong epithets used indicate that Ratan Sen had done something much more heinous than mere surrendering to the enemy in face of great difficulties. Datta saw the analogy of Solomon, Bilquis and Hudhud pregnant with facts. "The analogy between Alauddin's operations against Citod and Solomon's expedition against the land of Seba would be justifiable only if Balquis of Seba had a prototype in Citod. Apparently, therefore, Amir Khusrau implies that Alauddin insisted on the surrender of a woman, possibly Padmini, of the ruling family at Citod."[11] Alauddin's main purpose was the submission of Ratansen but he brought in the question of Padmini in the course of negotiations with the aim of humiliating the arrogant prince. Datta made an interesting observation that "an examination of Akbar's relationship with the Rajput Princes shows that this Mughal emperor insisted upon the Rajput families which accepted submission to his authority sending a bride to the imperial harem. Did Alauddin anticipate Akbar's policy ?"[12]

K.S. Lal brought to light another near contemporary writer Hajiud-dabir, [13] who adopted the story from Padmavat. Lal believed that Jaysi had written an allegory and not narrated a true historical event. "The theme may have been inspired by the tragic Jauhar of Chittor in his own times when Bahadur Shah of Gujarat invaded Chittor in the year 1534. Once Jaysi had written the romantic story, the Muhammadan historians of India, who not unfrequently copied Verbatim from the Persian histories also adopted this story in extenso."[14]

M.L. Mathur deduced that Alauddin invaded Chittor for political reasons but it would be unwise to ignore the fact that in the course of the siege he heard about Padmini and wished to obtain her. "Such a lust was not altogether strange or new in his character is obvious from the fact that even on a previous occasion after the conquest of Gujrat when Karan Baghela's consort Kamalavati was captured, the sultan admitted her into his seraglio. And again after sometime when her daughter Dewal Devi also fell into the Muslim hands, she was married to prince Khizr Khan. Thus, it should not at all surprise one to find the Sultan restless somehow to possess Padmini, the renowned beauty."[15]

K.R. Qanungo rejected the legend. He argued that no contemporary source had mentioned it and it was discovered for authentic history about half-a-century after Tod, by Kaviraj Shymaldasji, the author of Vir-Vinod.[16] This new discovery was on the authority of Ekalinga Mahatyam and the

Kumbhalgarh Inscription of the reign of Maharana Kumbha, which are the nearest contemporary Rajput evidence of Alauddin's conquest of Chittor. But these authorities tell us nothing about any wife of Ratan Singh.[17] Qanungo dismissed the allusion of Solomon and Bilquis as 'the limit of literary criticism.'[18] Qanungo added that "after Jaisi's Padmavat written in the reign of Sher Shah (1540 A.D.) Hussain Ghaznavi wrote a Persian poem, Kissa-i-Padmavat, and Rai Govind Munshi narrated the story of Padmavati in Persian Prose (1595 A.D.). This shows that the story of Padmavat was already too well known to be missed by Abul Fazl, who cannot, therefore, be taken as an independent authority for the legend."[19] He observed that according to Kamashastra, Padmini is one of the four categories of women, the other three in order of merit being Chitrini, Samkhini and Hastini. "We ourselves have come across more than one woman of the Padmini category in geets and khyats, but none bearing a personal name of Padmini to square with the heroine of Jaisi's Padmavat."[20] Finally, Qanungo asked where was the proof that the story had its origin earlier than the time of Jaysi ?

Dasharath Sharma believed that there must have been some strategic and economic reasons for the invasion of Chittor. However, Alauddin's infatuation for queen Padmini, must be true to some extent atleast. Sharma based his argument on the Chittai-Charita, written at Sarangpur in Malwa in the Vikrama year 1583, corresponding to 1526 A.D. i.e. nearly 15 years before Jaysi wrote his Padmavat.[21]

At the end, after an assessment of the material available to us is made, the whole story can be traced as follows. There existed a queen named Padmini, when Alauddin invaded Chittor. Alauddin might have invaded Chittor more due to political reasons but in the course of time, the desire to possess Padmini grew in his heart. Ratan Sen must have lowered the Rajput prestige by surrendering to the imperial army and Lakshman Singh died along with his seven sons while fighting against Alauddin.

Amir Khusrau, who was with Alauddin during the invasion, was not a silent spectator on this matter as claimed by some scholars. He had given a clear and definite hint to the whole incidence. It would be too much to expect more than that from him, as he was not in a position to write anything which went against the Sultan. He could not risk the displeasure of the Sultan by stating the naked truth. At the same time, he had a duty to perform for the history and see that the facts were somehow presented for posterity. So he selected a most appropriate parrellism for the purpose. Secondly, non-inclusion of the account in Barani's work is apparent as Barani's account of the invasion is too sketchy and brief and he does not give detail account of many incidents. As far as stone inscriptions of Rajasthan are concerned, Rajput rulers rarely mentioned the names of their ladies on the '*Shila Lekhs*'. Another contention that the story first appeared in '*Padmavat*' is not factually correct. '*Chittai-Charita*' written some 15 years before Malik Muhammad Jaysi composed his work, proves that the incidence was popular even before Jaysi finished his work. Abul Fazl had also referred his source to be some ancient work, which '*Padmavat*' can never be, as it belonged to his own age. Hence, it would not be wrong to conclude that Padmini's story is true and its origin lies in Amir Khusrau's Khazain-in-Futuh. Malik Muhammad Jaysi took the historical facts and wove it in the poem '*Padmavat*', with the necessary poetic embellishments.

REFERENCES

1. See Ramchandra Shukla (ed.), *Jaysi Granthavali*, Nagri Pracharini Sabha, Kashi, Fifth edition v.s. 2008 (First edition in samvat 1981).
2. See Muhammad Qasim Ferishtah, Tarikh-i-Ferishtah, (Eng. Tr.) by John Briggs entitled *History of the Rise of the Mahomedan Power in India*, Vol. 1, Calcutta, Reprint 1966, pp. 362-63 (First edition in 1829). Also see James Tod, *Annals and Antiquities of Rajasthan*, Vol. 1, Routledge & Kegan Paul Ltd., London, Reprint 1950, pp. 212-216 (First Published in 1829).
3. See Amir Khusrau, Khazain-ul-Futuh, (Eng. Tr.) by Mohammed Habib entitled *The Campaigns of Alauddin Khilji*, Madras, 1931. Hereafter cited as Habib, *The Campaigns of Alauddin Khilji.*
4. *Ibid*., p. 47.
5. H.M. Elliot and J. Dowson, *The History of India as told by its own Historians*, Vol. III, Kitab Mahal, Allahabad, n.d., pp. 188-189.
6. G.H. Ojha, *The History of Rajputana*, Vol. 1, Vyas & Sons, Ajmer, 1927, p. 495. For a detail study of the inscription, See Pt. Akshaya Keerty Vyas, 'First and Third Slab of Kumbhalgarh Inscription : V.S. 1517', *Epigraphica Indica*, Vol. XXIV, Delhi, 1937-38, pp. 304-328.
7. The Inscription reads as संवत् १३५८ वर्षे मा [घ] सुदि ५ बुधदिने अद्येह श्रीमेदपाटमंडले समस्त राजावलिसमलंकृत महाराजकुल श्री (रत्न) सिंह देव कल्याण विजयराज्ये तन्नियुक्तमहं श्रीमहणमसी हसनस्तमुद्रा व्यापारान्परिपंथयति... ।
8. See T.P. Hughes, *Dictionary of Islam*, Orient Books Reprint Corporation, New Delhi, 1976, pp. 601-604 (First Published in 1885).
9. Habib, *The Campaigns of Alauddin Khilji*, p. 48, f.n. 33.
10. S.C. Datta, 'The First Saka of Citod', *The Indian Historical Quarterly*, Vol. VII, No. 2, Calcutta, June 1931, p. 291.
11. *Ibid*, p. 297.
12. *Ibid*, p. 298, f.n. 1.
13. See Sir Denison Ross (ed.), *An Arabic History of Gujarat*, Vol, 11, London, 1928.
14. K.S. Lal, *History of the Khaljis*, Munshiram Manoharlal, Delhi, Revised edition 1980, p. 109 (First edition in 1950).
15. M.L. Mathur, 'Chitor and Ala-ud-Din Khalji', *The Indian Historical Quartely*, Vol. XXVII, No. 1, Calcutta, March 1951, p. 57.

16. See Kaviraj Shyamal Das, *Vir Vinod*, Vol. 1, Raj Yantralaya, Udaipur, Samvat 1943.
17. K.R. Qanungo, 'A Critical Analysis of the Padmini Legend', *The Modern Review*, Vol. C, No. 5, Whole No. 599, Calcutta, November 1956.
18. *Ibid*, p. 363.
19. *Ibid*, p. 364, f.n. 10.
20. *Ibid*, p. 368.
21. See Narain Dass, *Chittai-Charita*, Sarangpur, 1526 A.D.

    रनथंभोर देवल लगि गयो ।
    मेरे काज न एकौ भयो ।
    इउ बोलइ ठोली कऊ घनी ।
    मइ चित्तौर सुनी पदमिनी ॥ 455 ॥
    बंध्यौ रतन सेन मइ जादू ।
    लइगो बादिल ताहि छुंडाई ।
    जो अब कि न छिताई लेऊं ।
    तो यह सीसु देवगिरी देऊं ॥ 456 ॥

EVALUATION OF GUIDANCE PROGRAMMES AND PRACTICES IN CHANDIGARH

Sawarnjit Kaur and Tehal Kohli

Introduction

After the reorganisation of Punjab in 1966, Chandigarh became a Union Territory. A guidance unit attached to Govt. College of Education, Chandigarh looked after the organisation of guidance services in schools. This arrangement of guidance continued till September 1986, when Chandigarh administration set up a Department of Guidance and Counselling with professionally qualified persons on its staff in the State Institute of Education. It is headed by Guidance Officer and in schools there are career counselling masters. The Assistant Employment Officer in the Vocational Guidance Unit in Regional Employment Exchange in Chandigarh helped in organising guidance programmes in schools by providing information material and by organising various guidance activities.

Continuous evaluation of guidance services is of paramount importance for improving the effectiveness of services provided. A review of related literature has revealed that there is paucity of research studies in the area of evaluation of guidance programmes and practices.

Design

The present study was oriented to evaluate the effectiveness of guidance programmes and practices as provided in High/Higher Secondary Schools of Chandigarh in the light of criteria formulated for evaluation purposes.

Method

Descriptive survey method was followed to conduct the present study.

Sample

Nineteen schools out of those covered under guidance programme were randomnly selected. The sample for the study included 425 students, 16 guidance workers, and 19 each of administrators and teachers. The Guidance Officer of the Department of Guidance and Counselling of State Institute of Education (S.I.E.) and Assistant Employment Officer of Vocational Guidance (V.G.) of RegionalEmployment Exchange were also associated. The data were collected in the year 1987-88.

Tools and Techniques Used

Tools used for the collection of data were mainly questionnaire, interview

---

The data reported over here is based on Ph. D. data of Dr. Sawarnjit Kaur who conducted her Ph.D. research under the supervision of Dr. Tehal Kohli.

schedule and checklist. Questionnaire and interview schedules were prepared by the authors and administered to students guidance workers, administrators, teachers, guidance officer and Assistant Employment Officer (V.G.). Checklist prepared by the authors was also used to record the observations in the field.

Results and Discussion

Table 1 depicts the 'Guidance Programme in General' as evaluated by students and Table 2 presents the evaluation by guidance workers, administrators and teachers. In the light of criteria formulated for evaluation purposes following findings were obtained about the effectiveness of 'Guidance Programme in General' in Chandigarh.

A great percentage i.e. 92.85, 81.25 and 92.85 per cent guidance workers, teachers and administrators respectively reported that guidance services were available to high/higher secondary stage (Table 2). Table 1 shows that while 72.0 per cent students were aware of the availability of guidance services only 56.94 per cent could name their guidance incharge correctly.

60.23 per cent students (Table 1) and 78.57 per cent guidance workers (Table 2) reported that guidance workers were easily accessible to students. But most of the students (68.23 per cent, Table 1) did not approach their guidance worker even once for help during the preceding year. It means that most of the students had not benefitted by the guidance.

Greater percentage of students (69.04 per cent) who were interviewed expressed that they had approached their teachers/guidance workers for the solution of their educational problems rather than personal problems or problems related to vocational planning. 57.14 per cent students expressed that they hesitated to discuss their personal and confidential matters with them. 38.09 per cent of the students who were interviewed were still undecided about their future vocation. 50.00 per cent of them told that their parents/family had played major role in deciding about their future vocation. Only 23.80 per cent of them were aware of the post-high school educational/training requirements for entering the profession of their choice, and only 14.28 per cent were sufficiently clear about the advantages and limitations of their chosen occupation.

As is clear from Table 1, 63.53 per cent students reported that occupational information through various subjects was given to them and only 30.59 per cent students and 35.71 per cent each of guidance workers and administrators and 25.0 per cent teachers (Table 2) held this view that students understood the occupational information material available in schools. However, for 40.47 per cent students of those who were interviewed 'parents/family' had been the major source of occupational information. It was also the most

TABLE 1

GUIDANCE PROGRAMME IN GENERAL AS EVALUATED BY STUDENTS

(Based on Questionnaire)

STATEMENTS	PERCENTAGE OF 'YES' RESPONSES N=42.5 (%)
1. Are the guidance services available in your school ?	72.00
2. Are you informed about the guidance programme of your school ?	57.65
3. Who is the incharge of guidance programme of your school ? Mention________________________	56.94
4. Is the guidance worker easily accessible to you whenever you required his help ?	60.23
5. How many times did you approach your guidance worker last year ?	
i. Once	13.65
ii. Twice	8.70
iii. Thrice	3.06
iv. Four times or more	6.35
v. Not even once	68.23
6. Has the school guidance programme assisted you in any way ?	53.18
7. Are you doing fairly well in your different subjects ?	86.12
8. Are you aware of different co-curricular activities provided in your school ?	88.70
9. Do your teachers help you in developing good study habits ?	91.53
10. Is occupational information provided to you through various school subjects ?	63.53
11. Do you understand the occupational information material which is available in your school ?	30.59
12. Are you helped by the guidance worker to make specific vocational decisions based on your interests, abilities and vocational opportunities ?	39.76
13. Have you discussed your vocational planning with the guidance worker ?	20.94

TABLE 2

GUIDANCE PROGRAMME IN GENERAL IN CHANDIGARH AS EVALUATED BY GUIDANCE WORKERS, ADMINISTRATORS AND TEACHERS

(Based on Questionnaire)

STATEMENTS	PERCENTAGES OF 'YES' RESPONSES		
	Guidance workers N=14(%)	Adminis-trators N=14(%)	Teachers N-16(%)
1. Since when has the guidance programme been in operation in your school ?	The programme was in operation for more than two years in all the schools under study		
2. Are the guidance services available to the students of			
i. lower secondary stage ?	57.14	35.71	18.75
ii. high/higher secondary stage	92.85	92.85	81.25
3. Do you feel that students of all classes should be provided with guidance services ?	78.57	71.42	81.25
4. Upto what level have you received specialised training/education in guidance and counselling ?			
i. Diploma in guidance and counselling	0.00	0.00	6.25
ii. Studied guidance and counselling at M.Ed. level	35.71	42.85	25.00
iii. Studied guidance and counselling at B.Ed. level	57.14	57.14	50.00
iv. Short term in service training course (mention the duration)			
(a) 2-3 days	21.42	0.00	6.25
(b) 7-10 days	7.14	0.00	0.00
(c) 2-3 weeks	0.00	0 00	0.00
(d) 1-2 months	28.57	0.00	0.00
(e) None	42.85	100.00	93.75
5. Are there enough budgetary provisions for organising guidance services in your school ?	28.57	21.42	37.50
6. Is the occupational information material sufficient to meet the requirements of students ?	28 57	28.57	37.50

EVALUATION OF GUIDANCE PROGRAMMES AND PRACTICES IN CHANDIGARH

STATEMENTS	PERCENTAGES OF 'YES' RESPONSES		
	Guidance workers N=14(%)	Adminis-trators N=14(%)	Teachers N=16(%)
7. Do you think that occupational information material is correctly understood by students ?	35.71	35.71	25.00
8. Do you familiarize the parents of the students with :			
(i) educational information ?	78.87	85.41	62.50
(ii) occupational information ?	50.00	57.14	37.50
9. Do the teachers of your school relate instructional activities with the vocational goals of students ?	35.71	64.28	37.50
10. Is the guidance worker easily accessible to students ?	78.57	71.42	56.25
11. Do you help the parents of the pupils to develop realistic goals with respect to the educational potentialities of students ?	92.85	92.85	75.00
12. Are the teachers provided help through guidance services to search for courses of student's academic failure ?	57.14	64.28	25.00
13. Are the students helped to develop good study habits ?	85.71	100.00	91.67

appealing service for them as 'parents/members of family' were following some professions successfully and the traditional faith mentioned that the 'parents are to decide about the vocational planning of their children'. Thus parents/family still plays dominant role in the vocational decision making of children.

A greater percentage of students (91.53 per cent, Table 1) and guidance workers (85.71 per cent, Table 2) reported that students were helped to develop good study habits. While 63.53 per cent students reported that occupational information was provided through various subjects, only 35.71 per cent guide workers reported positively in this regard. Parents were familiarized mainly with educational information as reported by 78.87 per cent guidance workers. Only 25.0 per cent teachers were reported to have received help through guidance services to search for cause of students' academic failure.

The above results indicate that while educational information was provided, vocational guidance had been a neglected aspect of school guidance programme.

Entries in Table 2 clearly shows that the school personnel were not well qualified to perform their guidance functions and the provision in-service training were also inadequate. A majority of guidance workers, administrators and teachers i.e. 57.14, 57.14 and 50.00 per cent respectively had studied guidance and counselling inservice courses ranging from 1–2 months. But still large percentage i.e. 42.85, 100.00 and 93.75 per cent guidance workers, administrators and teachers respectively had not undergone any such course.

Lesser percentage of guidance workers i.e. (28.57 per cent, Table 2) reported that enough budgetary provisions were made for guidance programme. Counsellor-Pupil ratio in Chandigarh was 1 : 982 (average) which was much more than desired (1 : 250). Guidance workers when interviewed revealed that no regular period was assigned for guidance purposes, however in a few cases some adjusted periods (i.e., whenever a teacher was on leave his or her class was given to counsellor for guidance purposes) were arranged. About 25.0 per cent guidance workers were given some relaxation (generally 2–3 periods a week) in their teaching workload in lieu of their guidance responsibilities. Only 31.25 per cent guidance workers reported to have sufficient time to discharge their guidance responsibilities. None of the guidance workers was given any extra allowance for their additional guidance duties. The administrators when interviewed revealed that the main criteria followed in assigning guidance duties were previous experience in the field 'being a social studies teacher' and 'person appointed against the post of counsellors'.

Thus the results reveal that lack of financial support, provision of full time counsellor, suitable counsellor incentives to guidance workers etc. hampered the effectiveness of guidance programmes.

Teachers when interviewed revealed that in most cases they did not contribute to pupil inventory and they did not make use of information contained in cumulative records to render help to students. However, they extended help of guidance worker in 'organising guidance activities' and in 'locating students needing help'. Only a few teachers referred students with counselling needs to the school guidance worker. Guidance committees existed in only 3 schools and these did not function effectively to promote school guidance programme.

Parents were not acquainted with the guidance activities of the schools. So they did not appreciate the worth of the guidance programme.

Thus the effective meaningful involvement of teachers and parents to make guidance programme effective was lacking.

The results based on the questionnaire and interview schedule meant for Guidance Officer revealed that the investigators were not fully satisfied with the functioning of guidance programme in Chandigarh. Guidance services were available to lower as well as higher secondary classes. A well equipped Resource Centre with comprehensive upto-date and interesting and meaningful information material was set up at the headquarter. Suitable transport facilities to visit various schools were available and schools were visited 2–3 times a year'. Provision for inservice training to counsellor were also made.

Results based on the questionnaire and interview schedule meant for Assistant Employment Officer (V.G.) revealed that vocational guidance unit existed at the Exchange. Vocational Guidance programme covered students of high/higher secondary stage and upto 20 schools were covered which were visited once a year. Occupational Information Room with comprehensive, up-to date and interesting and meaningful information was set up at the Exchange. Assistant Employment Officer was provided with transport facilities, enough staff, given full freedom and had enough time to discharge their duties. The heads of the institutions did not always readily cooperate in carrying out guidance activities in schools. Co-ordination committee existed and its existence had facilitated the task of guidance programme.

To sum up, in the light of the criteria formulated for evaluation purposes it can be concluded that guidance programme in general is not being carried out effectively. Guidance and Counselling is still not a regular feature in schools. The major hinderances are — lack of finances, administrative support, high pupil counsellor ratio, lack of awareness among students and their parents about the utility of guidance programme, lack of adequate facilities and incentives to guidance workers, professionally ill-equipped guidance workers, lack of inservice training/orientation to school personnel, lack of co-ordination between schools and union territory level guidance and employment agencies.

Thus the existing guidance programmes and practices in Chandigarh are not fully achieving the objective set forth for organising such programme. A concerted effort on the part of all concerned with the organisation of guidance programme at all level is most essential to make it really benefitial.

References

1. Match, R.N., & Steffleve, B. (1958) Administration of Guidance Services, USA : Prentice-Hall.
2. Gibson, R.L. (1962, January) Pupil Opinion of High School Guidance Program. The Personnel and Guidance Journal, 11(5) 453-456.
3. Kammi, R.B. (1955) How effective are our student personnel programs ? The Personnel and Guidance Journal, 33(6).

SELF WITHIN THE SELF : A STUDY IN THE POETRY OF NISSIM EZEKIEL

N. Mohanty

While going through a seminal and well-designed paper by L.H. Goldman entitled "Saul Bellow and the Philosophy of Judaism" (*Saul Bellow in 1980s* eds. Cronin and Goldman, Delhi : Affiliated E.W. Press, 1992, 51-66) it struck me that Goldman's strategies can be employed in explicating the Jewish attributes and traits in the poetry of Nissim Ezekiel. Almost all the critics in India and abroad remain reticent about Ezekiel's Jewish consciousness. All simply make a casual reference to Ezekiel's Jewishness of Ben-Israeli origin. But no one has ever made any attempt to identify the Jewish elements or traits in Ezekiel's poetry. It will not be out of place to mention my indebtedness to Goldman for his study of Jewish elements in Bellow. In other words, Goldman's study prompted me to identify the Jewish elements in Ezekiel's poetry. This is a signalling feature in the sense that Ezekiel, despite his whole-hearted commitment to Bombay and identification with India at large, considers himself as an Indian poet with a certain difference and accepts Ramanujan and Parthasarathy as real Indians, and treats himself perhaps as an unreal Indian. Ezekial's poetry evolves out of an attempt to define and redefine the differences between the real Indian and the unreal Indian. Interestingly, in the process of such definitions and redefinitions, the unreal Indian becomes the real Indian.

Nissim Ezekiel — variously christened as the father of modern Indian poetry in English and its law giver – punctuates his poetry with the compulsions of inner dichotomies and inheres a tendency to illustrate what W.B. Yeats long back acknowledged that out of our quarrels with ourselves we create poetry. In perpetuating this quarrel, Ezekiel pours into his poetry a basic tension which remains hidden and implicit. This tension naturally emanates from a basic need to identify himself as an Indian poet writing in English and to register his unknowable acknowledgement to the Jewish consciousness that has shaped his sensibility.

This paper seeks to show how Ezekiel's poetry evolves out of a conflict and tension between the two selves – the self that has been nourished by the feeling of a natural outsider being a Jew of Ben-Israeli origin and the self that strives to fully realize an identity that is Indian. Such a tension inheres substantially another corollary, i.e. the sense of being a Jew living in a Hindu-dominated society. However, this secondary feeling of alienation gets marginalised or subdued because of Ezekiel's total identification with Bombay, the city with a secular outlook, representing the miniature India.

II

Ezekiel in an interview with P. Bayappa Reddy admits :

> I am sure my Jewish background has something to do with my life, ideas, career etc. but cannot define that something easily. One day I may do so. (Reddy 6)

Ezekiel need not define precisely in concrete terms what his Jewish background has done to him. His poetry is the direct revelation of such influence. There is no doubt that Ezekiel's spiritual quest stems from and is moulded by his Jewish consciousness and *The Bible*. Ezekiel, in fact, seems to have consciously incorporated into his *Latter Day Psalms* the essence of his Jewish sensibility. Ezekiel's *Psalms* are a series of poems "commenting on The Old Testament" (Reddy 6). When asked in another interview if *Latter Day Psalms* is the manifestation of his Jewish consciousness, Ezekiel explains :

> I realised suddenly that I had never accepted the *Psalms*, and this crystallised into an answer to the first one. Within ten minutes I had written the first Latter-Day Psalm and formed the idea of writing ten. I completed nine Latter Day Psalms in Rotterdam (June '78). The tenth is a commentary on the other nine, written in modern English. (Interview," *Indian Literary Review* 4)

Ezekiel did not attest the *Psalms* of the *Old Testament* primarily because his Jewish consciousness which insisted on the Bible-centred ethical monotheism did not accept the concern for God being the First Cause. On the otherhand, he concentrated on the meaning of the creation, the existence and the life. Samuel Belkin in his study of Judaism asserts :

> It is concerned not with the First Cause or the origins of creation but rather with the meaning of creation for man. (Belkin 7-8)

David Hartman in his seminal study of the philosophy of Judaism argues that "it is essentially anthropocentric insisting on human confidence and sufficiency" (Hartman 209). Leo Black shows that "the distinctive qualities of Judaism are its covenant with God, its humanism, and its emphasis on moral action" (Baeck 38-39). Jewish philosophy anchors itself in the temporal world. Its concerns involve living a life in its totality and wholeness "not as a pyromaniac of the soul" (Herschel 263), nor as an ascetic but as one whose "enjoyment of life acknowledges God's presence in the world" (Bauber 220). Ecclesiastes's assertion of the full enjoyment of life is meaningful in this context: "It is indeed God's gift to man that he should eat and drink and be happy as he toils" (3 : 13). Ezekiel's attitude to life has been almost similar. He lays emphasis on the physical world and its physicality, temporariness. The physical world in its totality gets fully reflected in Ezekiel's poetry. The multiple facets of urban life get full attention of the poet. He makes Bombay the metaphor of his existence and sustenance. Perhaps this willing adherence to the rhythms of the city life compels Linda Hess to remark :

> He is a poet of the city, Bombay; a poet of the body; and an endless explorer of the labyrinths of the mind, the devious delving and twisting of the ego, and the ceaseless attempt of man and poet to define himself and to find through all 'the myth and maze' a way to honesty and love. (Hess 30)

In an interview with Ranjit Hoskote, Ezekiel explains the role played by his Jewish background in his writing :

> There was a long phase in my life when I thought I had ceased to be Jewish. When I showed some knowledgeable friends some of the poems, written during an early part of that phase, they read them and said, "How Jewish !" I didn't know what they meant, then, but I do now.
>
> I may be able to mention only a few poems with Jewish references, but it is likely that more of them reflect them reflect some general Jewish attributes. This is likely to be true, in other terms, of course, of Hindu, Muslim, Christian and other writers, artists, thinkers. Even if a Hindu writer does not use Hindu themes, a Hindu element in his writing may dominate it or at least creep into it. (Hoskote 9)

Ezekiel's acknowledgement of the presence of Jewish consciousness of background unconsciously is the recognition of a self within the self – the one trying to assert its indebtedness to India, the other trying to drag him towards the centre of his Jewish origin. So the element of tension gets posited in the poetry of Ezekiel. Perhaps, because of this tension, Ezekiel has been keen on achieving, precision, and objectivity. He has been consciously guarding against this tension; and this guarding saves his poetry from being sentimental and hackneyed. He is able to find out a connection between the self within the self. This to my mind is a signalling achievement. The earth-bound vision of Ezekiel coupled with his earnestness to define his identity as an Indian poet compel him to ransack the cupboard of his Jewishness and cling to the city he loves most. Hence his honest prayer :

> Confiscate my passport, Lord.
> I don't want to go abroad.
> Let me find my song
> where I belong. (*Hymns in Darkness* 49)

The city, therefore, occupies a pivotal position in the creative mind of Ezekiel. It becomes at once a symbol of the existential ambivalence that simultaneously envisions a "barbaric city" and "the hope of love" of the "large sprawling town". In one of his early poems Ezekiel celebrates the inherent contradiction of the city :

> This large sprawling town is able
> To cool itself, soothed by rain.
> No longer dare the metal roads
> Menace the wayward vagabond.
> The wayside trees expectantly
> Have filled the air with green
> And hope of love. (*Sixty Poems* 45)

Paradoxically, the city despite its 'greenness' and 'love', is sick with slums, poverty, corruption :

> Barbaric city sick with slums,
> Deprived of seasons, blessed with rains.
> Its hawkers, beggars, iron-lunged
> Processons led by frantic drums,
> A million purgatorial lanes,
> And child-like masses, many-tongued,
> Whose wages are in words and crumbs.
>
> (*The Unfinished Man* unpaginated)

Ezekiel, partly prompted by his willingness to legitimise his identity and partly guided by his Jewish philosophy, accepts the ugliness and beauty, solitude and crowd, quietude and clamour, embedded in the city. He naturalises his claim over Bombay as his home :

> I cannot leave the island,
> I was born here and belong.
> Even a host of miracles
> hurries me to daily business,
> minding the ways of the island,
> as a good native should,
> taking calm and clamour in my stride.
>
> (*Hymns in Darkness* 14)

The city acquaints him with all the luxuries of life; it brings him nearer to the physical, passionate, sensual aspects of life. The city is an abode of many hungers. People go to hotels and bars for enjoyment. In "At the Hotel" Ezekiel shows the real intentions of the city-dwellers when they visit hotels :

> Our motives were concealed but clear,
> not coffee but the Cuban dancer took us there,
> the naked Cuban dancer.
> On the dot she came and shook her breasts
> all over us and dropped
> the thin transparent skirt she wore.

(*Collected Poems* 112)

In "Something to pursue" Ezekiel shows, how after touching the breasts of harlots, the persona comes to the city to beg forgiveness. The persona believes that the city excites passion, exonerates him and protects him :

> To save myself
> From what the city had made of me I returned
> As intended, to the city I had known.

(*A Time to Change* 18)

The same city that has been projected as a seducer is elevated to the symbolic height of a protector, the saviour, the centre of his ethical being. So Ezekiel believes that he cannot escape the city and that there is no necessity too :

> But there is nowhere to walk
> out of the city's squalor
> and my own. There is only
> a path towards the centre.
> That is why I pause, and face
> the city or at least
> this small part of it as it comes alive
> I know it will not leave me alone.

(*The Indian Journal of English Studies* 152)

Thus the city assumes the symbolic height representing all that is physical, sensual, mortal yet changeable. Adil Jussawalla rightly comments on the ingenuity of Ezekiel's use of city as a metaphor of decay, degeneration, moral vacuity and living death :

> The city becomes hell and it is one of Ezekiel's achievements that without being quaintly lurid or straining for exotic effects, he represents it as the hopeless Indian hell it is. (Jussawalla 79-80)

The city is a "dehumanized and infernal abode" (Verma 232), yet it is an abode, a home from where "we have to gather grace" (*The Unfinished Man*). C. Paul Verghese rightly observes :

> A commitment to life in the city of Bombay is discernible in a large

> number of Ezekiel's poems. It is this rather than any limited experience of life in general that makes him choose for his case studies from the city of Bombay. (Verghese 71)

In course of time, as Ezekielmaturesas a man and a citizen of the metropolis of Bombay, his aesthetic vision as an artist intensifies. He endears this hell as his abode; he seeks happiness here; he endears darkness for it has its own inner solacing grandeur and delight. He begins to accept life as it is, and to treat things as they are :

There's one thing to be said for hell;
It's a pretty lively Place.
A man could be happy there.

(*Hymns in Darkness* 58)

In the darkness, he discovers a new kind of light, as though a new meaning which enables Ezekiel's vision to adhere to life in its totality :

Don't curse the darkness
since you are told not to,
but don't be in a hurry
to light a candle either.

The darkness has its secrets,
which light does not know.
It's a kind of perfection
while every light distorts the truth.

(*Hymns in Darkness* 59)

III

Apart from harping on the physicality of the city involving its beautific and demonic aspects, Ezekiel in many other poems celebrates the human body, particularly the female body, its erotic fragrance. Ezekiel from the very beginning of his creative career is aware of the fact that it is through the body and senses they can be transcended and redeemed. So he chooses to celebrate the body's glamour and beauty. But his depiction of the body is intelligently tinged with an intellectual fervour so that the narration does not become banal. In 'Description' Ezekiel aptly employs such a strategy :

I will begin – but how should I begin ?–
with hair, your hair,
remembered hair,
touched, smelt, lying silently there
upon your head, beneath your arms,

and then between your thighs a wonder
of hair, secret
in light and in darkness
bare, suffering with joy
kisses light as air.

(*Collected Poems* 48)

Ezekiel celebrates with caution and precision the 'wonder of hair.' He longs for nakedness of the body and soul without any shame or hesitation for it is the recognition of the blissful innocence before our Fall. In 'Nakedness II' Ezekiel celebrates the significance of the body in controlling the acts of the mind :

He stripped and lay down on his bed
And watched his naked limbs, remote
As love and lovely as a dream.
. . .
Then wanting to be whole again he prayed :
That this his body may belong to him
And let him understand, that in the working
Of his mind the body takes a hand.

(*Collected Poems* 60-61)

In 'Love Song' the poet combines the significance of the body of the city and body of a woman :

Beneath your dress I find you young,
Rewarding to my explorations, certain,
soft and flouring,
And tender to the touch of love,
But you are old
With the shop-soiled wisdom
Of drawing-rooms and dowagers.
You are not sky, nor river;
You are not river,
You are city-cramped, my love.
Only flesh remains what it was meant to be.

(*Collected Poems* 74)

Ezekiel's assertion of happiness stems from his Jewish way of celebrating the physical union. It is only here the true happiness sleeps :

This laughing love of ours alone
Is wise and will remain,

> when all endeavour has been cooled
> By Time and mated to defeat. (82)

The true delight lies in the union of the bodies. Ezekiel considers this union to be holy for it perpetuates life, implants continuity to the forces that govern life :

> By rituals holy in the temple
> Where life creates and is created,
> All kinships here are consummated,
> By thrust of lust
> When all that burns in breasts or lips is sated. (82)

Elie Wiesel rightly points out that "in the philosophy of Judaism, life is viewed as a network of continuity," (Wiesel 7), and this continuity is possible, as Ezekiel seems to have argued, through the ritual of the flesh, through bodily enjoyment.

In "Passion Poems" one can discern Ezekiel's prime concern for the body, for he knows that "it is the hunger that counts" (281). The sheer delight of the body acquaints one to holiness and purity and innocence :

> You arrived
> with sari clinging
> to your breasts and hips.
> I put a kiss upon your lips.
> No part of you
> could hide
> as you dried. (214)

or

> She gave me
> six good reasons
> for saying, No,
> and then
> for no reason at all
> dropped all her reasons
> with her clothes. (215)

In poem after poem Ezekiel celebrates body, deifies the physical world, immortalises the flesh. Ezekiel, to my mind, bears semblance with Whitman in elevating the common, the physical, the trite, the perishable by celebrating them. This is one of the multiple ways of intensifying one's bondage and relationship with the place he lives in, and indirectly, with his own self. It is through the metaphor of the city and the body, Ezekiel tries to come to terms with himself, both as a man and a poet.

From the very beginning of Ezekiel's creative career, he has been meditating over seeing things as they really are. He believes that this habit is 'an acquisition in the blood' (*The Third* 14). This habit impels him to come closer to the world of enjoyment which is the essence of Jewish philosophy. This habit makes him declare :

> That women, trees, tables, waves and birds
> Buildings, stone, steamrollers,
> Cats and clocks,
> Are here to be enjoyed.
> The true business of living is seeing, touching, kissing
> The epic of walking in the street and loving on the bed.
>
> (*The Third* 14)

What in fact Ezekiel does in his poetry is nothing but reading out aloud the epic of walking along the streets of life which makes him celebrate the commonness, the ordinary, so that he becomes one with them or identifies himself with them. This is one of the ways which strengthens Ezekiel to establish his rapport with the society or community he lives in. Hillel, the Jewish sage says : "Do not separate thyself from the community." "Love thy neighbour as thyself" is the motto of Torah. Life that is lived in a society or community assures security, love, affection and affirms the goodness that is in life and in his love for the neighbour. This is how, once again, the unity in a society can be retained. Man lives as a social being. His dignity lies in proving his ability to taste the bliss springing from the social life of man. It is believed serenely that this world is a home that sustains and perpetuates a family, created by God. *The Bible* itself records the anecdotes and history of one family. It is the living chronicle of this family's experiences through time. The role of family in sanctioning security, amity, brotherhood, and love is paramount. The family as a social unit becomes a link between tradition and eternity. Family insists on and becomes an instrument of procreation, and perpetuation of life. For such social, philosophical and religious reasons, Ezekiel's poetry sustains a home-bound vision. Home in its metaphoric and symbolic manifestations is central to Ezekiel's quest for identity. In a good number of poems Ezekiel depicts the relationship of the family members and he does not hesitate to bring to the surface the weaknesses, the inadequacies of the members so as to make them conscious of such follies. This is how Ezekiel makes his personas and characters realize their shortcomings which clot the smooth movement of the family and slowly corrupts the integrity. Ezekiel treats his poetry as a "guide" and "advisor" that alludes to the changes necessary for an organised and integrated living. He explains to Ranjit Hoskote the remedial elements of his poetry :

> Within the general urge to change - which ought to mean to improve, and not merely to become different - my poetry has certainly helped me. It has been like a good advisor, a competent therapist. My poetry has helped me discover my faults and weaknesses, though not always to conquer them ! (Hoskote 9)

IV

From his very first volume *A Time to Change* Ezekiel's concern has been family - family as a social unit that guarantees love, affection, security and holds its members intact so as to make its members realize the meaningfulness embedded in the process of living itself. Inder Nath Kher maintains :

> By bringing the protagonists of his poems close to the ironic awareness of their situations, Ezekiel suggests the possibility of redemption. From this point of view his art is therapeutic. As a result of this aesthetic therapy, he finds several of his poetic characters on the threshold of a new awakening a mental state in which self-analysis plays a major role . . . (Kher 17)

It is through his poetry that Ezekiel tries to explore different layers posited in his personality. Ezekiel's sense of fulfilment springs from a marital bliss, societal harmony and human relationships. In 'A Time to Change' Ezekiel brings to focus such a wish :

> To own a singing voice and a talking voice,
> A bit of land, a woman and a child or two,
> Accommodated to their needs and changing moods
> And patiently to build a life with these.
>
> (*A Time to Change* 6)

Once this familial bliss is achieved, one can fructify his living by extending his rapport with the world without. In order to be a social man, one has to be guided by the spirit of humanism, one has to be enchained by universal brotherhood. Jewish philosophy insists on the cultivation of humanism by the individual without which he fails as a social being resulting in alienation and foreboddings. Ezekiel's humanistic approach to life lays emphasis on the creation of human warmth - which opens the door to love, affection and security and an order. In his much-discussed peom 'Night of the Scorpion' Ezekiel shows the significance of this human warmth in a rustic society or community, where an individual's suffering is voluntarily shared and reciprocated. The individual's suffering and concern becomes the society's. A positive purpose seems to have prompted the urban-based poet to write such a poem which serves as an eye-opener to the city- dwellers who experience almost an island existence. Ezekiel succinctly believes that the family as a social unit drives out all such unsavoury feelings of alienation and island existence. In a small poem "How my Father Died", Ezekiel limns the dying father while evoking the atmosphere of pathos in the family :

> My father talked too much and too loudly but just before he died
> his voice became soft and sad, as though whispering secrets he had
> learnt too late. He called me close to him and put his truths to me.
> I only felt the breath of his love but did not hear a word.
>
> (*The Indian Literary Review* 8)

Ezekiel, even as he portrays his dying father, does not hesitate to point out the human lapses his father had retained. He sees reality as it is and embraces it in its totality without any iota of sentimentalism. This is perhaps how Ezekiel achieves a certain objectivity as an ironist. In 'For Elkana' Ezekiel presents a typical domestic situation in which the wife suggests replacement of the broken window pane. Slowly there arises a tiff between the wife and the husband. The wife grumbles in the garden when the seven year old Elkana arrives and demands dinner right then. The fuming mother asks her son to wait for five minutes, but he would not. He has his own logic that in five minutes he would be hungry no more. Impelled by the obstinate logic of her son, and moved profoundly by the maternal love and care, the mother sheds her annoyance. The husband and the wife go into the house merrily forgetting the bitterness of the quarrel. Ezekiel's laconic precision in the following lines captures the centrality of the mother's role as a protector in the family :

> My wife's delightful laughter
> holds the three of us together. (Deshpande 25)

Besides the precision and directness, these lines sharpen the image of the Indian mother who is the very soul of home that ensures love and security. The poet hints at the togetherness of the family members that brings in familial bliss and peace and harmony. If Ezekiel's portrayal of woman as an object of enjoyment can be attributed to the general Jewish philosophy of enjoyment and merriment, his treatment of woman as a protector, the centre of love under whose fostering care the home gathers meaning can be subscribed to the general attitude of the Hindu Philosophy. Perhaps, no other Indian poet in English has been successful in portraying the benign all-loving image of mother as Ezekiel does in his 'Night of the Scorpion.' The poet's mother - the central figure in the poem - is stung by a scorpion in a rainy night. The mother wriggles with pain. The news spreads in the village and the neighbours in a large number rush in with a view to sharing the burden of catastrophe that has befallen on the bereaved family. They surround her, uttering god's name, recommending traditional methods of treatment based on innocent faith and superstitions. They exchange their superstitious beliefs : someone arguing that the movement of the scorpion would lead to reciprocal rise of poison in the body of the mother, someone suggesting that the poison of the scorpion would burn away the sins of her previous birth and would purify her flesh. Contrary to the rustic, superstitious practices and beliefs of the innocent villagers, the poet portrays the figure of the father who is modern, pragmatic, scientific. He is equally restless. He uses his powder, mixture, herb, to cure his wife, who wriggles on the mat. She feels quite relaxed when finally the power of the poison dwindles. The mother only says :

> Thank God, the scorpion picked on me and spared my children
>
> (*The Exact Name*)

The mother is a Christ-figure who willingly absorbs all pains and sufferings. She safeguards the interest of her children. She is after the security of all other members of the family. With such selfless love, she commands respect and is responsible for the harmony in the home. Apart from the natural maternal concern, the poem lays emphasis on the harmony that exists between one individual and other members of a rustic society. Ezekiel's main purpose is to acquaint the urban dwellers with this kind of harmonious relationship.

In 'Servant' one observes the plight of a maid-servant and the sympathetic attitude of the woman of the house towards her. Ezekiel depicts the reality of the social situation in terms of behaviour of the working class men towards their wives. The maid servant arrives at her master's house early in the morning for usual domestic work. She happens to be the mother of a child. Her husband beats her mercilessly. She narrates her pitiable plight to the woman of the house who consoles her and takes pity on her. The poet takes a humanitarian stance to portray the difference between the two women.

> My mother
> sees the weals on back and thighs
> provides the ointment over tea and sighs
> describes to me what she saw and how
> these people are. (Nandy 15)

In "Ganga" and "The Truth about Dhanya," Ezekiel shows a human concern for the plight of the servants who live in the lower strata of the society. Ezekiel's sympathy for such characters gets reflected through his mother's affectionate and sympathetic gesture. There are a few poems on family which depict the inadequacies of its members, and such inadequacies are squarely responsible for the rootlessness of the family members. Ezekiel's deliberate dig at the urbanised, modern sophisticated families proves to be therapeutic in effect. In a small poem 'Family' Ezekiel exposes the psychological unease of its members who suffer from some sickness or others. This suffering is because of the negative influence of the rapid urbanisation and industrialization. Some develop the feeling of being rootless; some are in search of a Guru, or a God or Ashram or Gita classes. The poet's directness and incisive irony get reflected through the tone of informality :

Time is ripe for Saibaba.
Time is ripe for Muktananda.
Let father go to Rajneesh Ashram.
Let mother go to Gita classes.
What we need is meditation.
Need to find our roots, Sir.
All of us are sick, Sir.

(*Latter-Day-Psalms* 29)

Ezekiel chooses to operate his mild irony by exposing the ostensible mental sickness of all members with such care and intelligence that the need for "meditation" and "roots" seems to be a mockery of the remedy one really looks for. In yet another small poem from 'Songs of Nandu Bhende' Ezekiel observes with honesty and frankness, the dominating nature of women in the educated families. He pitifully exposes the helplessness of the husband before the dominating wife who wounds him with arrows of interrogations as he comes back home in the evening :

Did you post that letter ?
Did you make that telephone call ?
Did you pay that bill ?
. . .
Did you bank that cheque ?
Did you buy those tickets ?
Did you ask if cheese is in stock or not ?

(*Latter-Day-Psalms* 29)

The innocent all-enduring husband absorbs all those sour shoutings of his wife, for he knows that if he raises his voice or argument it would amount to the loss of peace. Ruefully he comments :

Shout at me, woman !
What else are wives for ? (27)

In these poems Ezekiel's intention is very much clear. He brings to the surface the unsavoury elements of the family so that its remedy can be sought in some form or other. On the other hand, Ezekiel tries to harp on the peace of the family without which one develops a feeling of alienation, rootlessness. Thus it can now be argued that Ezekiel's insistence on the maintenance of the domestic peace is of paramount significance. With the availability of this domestic peace an individual can sustain himself and justify himself as a social being; for once, the inner harmony is ruptured, the outer harmony is likely to remain etiolated.

V

Ezekiel who had been an atheist and agnostic in the beginning of his career as a poet is no more so. In 1967 while living in the bohemian quarter of New York, Ezekiel took some DMT and LSD and had such visions that all his sceptical attitudes and rationalism dropped away. During these trips he saw visions of Christ, Krishna and various prophets (Rajangam 4). During such trips Ezekiel had strange experiences. Ezekiel admitted :

> A whole host of experiences took place
> from very mundane ones of a purely
> psychological nature to cosmic space travel.
> . . .
> When I came down the world appeared to me
> as a mystical, metaphysical, cosmic entity,
> that God existed, that every human being
> had a destiny. It was very close
> to the essential Hindu way of life. (Rajangam 4)

It appears to me that Ezekiel after this LSD trip could realize the significance of family as a miniature replica of the family created by God which is essentially Jewish and he too could recognise the meaningfulness of individual destiny which originates in the Hindu philosophy. In course of his living in Bombay, Ezekiel could accept attributes of Jewish religious conviction and Hindu philosophy. Out of the queer blend of these two religious faiths emerged Ezekiel's deeply humanized stance which compels him to conceive of a god who is essentially human. His concept of a human, friendly, kind God may be the product of Jewishand Hindu philosophy. He does not reject the Psalms of the Bible, but accepts them with humility whatever is human in these. From 'Egotist's Prayers' to 'Latter-Day Psalms' one discovers this humanized stance of the poet. Even much before in *The Unfinished Man* Ezekiel intended to make poetry as an instrument that can bring in good and happiness to the humanity at large. In 'Morning Prayer' he makes it explicit as he prays :

> God grant me certainty
> In kinship with the sky,

Air, earth, fire, sea–
And the fresh inward eye.

Whatever the enigma,.
The passion of the blood,
Grant me the metaphor
To make it human good.

(*Collected Poems* 122)

Such a humanized stance makes the poet believe that the God, the creator, should not be treated as an aristocrat or an arbiter; God's concern is human and hence he is human too. In 'Egotist's Prayers' Ezekiel makes use of a very much friendly tone in his prayers which precludes the notion of a humanized God :

No, Lord,
not the fruit of action
is my motive.
But do you really mind
half a bite of it ?
It tastes so sweet
and I'm so hungry.

(*Collected Poems* 212)

It is only to a humanized god that the poet can offer such friendly prayer with such unmeditative conversational ease. Ezekiel makes it clear in 'Latter-Day Psalms' when he appropriates his concept of God, which to my mind is essentially Jewish, for Jewish philosophy insists on the humanism

I worship the God who regards
the prayer of the destitute,
who hears the groanings of the
prisoner, and of those who are
appointed to death.

I wax old as garment;
as a venture I am changed.
In this I accept the condition of humanity.

(*Collected Poems* 259)

If the first five lines reflect on the humanism of Jewish philosophy, the next three lines sum up the essence of the mortality/immortality dichotomy as embodied in the Hindu philosophy. Another interesting feature which is Bible-centred is the problem of good and evil, of vice and virtue and salvation.

Ezekiel, like Job, is prepared to accept the good, the godly and the evil and the ungodly. The poet who frowned and fumed at the sight of the corruptive forces of the world in his early poetry and who was prepared to infect the world with his corruption, is now willing to accept good and evil, for his realization of the meaningful existence is complete now. So he prays :

> How can I breathe freely if
> thou breakest the teeth of
> the ungodly ?
>
> Salvation belongeth unto the
> Lord. It is not through
> one or other Church.
> Thy blessing is upon
> all the people of earth.

(*Collected Poems* 254)

The Jewish philosophical thought that insists on Bible-centred ethical monotheism gets celebrated in 'Latter-Day-Psalms' where Ezekiel admits :

> We are the people of his pasture,
> we are the sheep of his hand.

(*Collected Poems* 258)

And further Ezekiel acknowledges his indebtedness to Jewish consciousness in the concluding lines of his Psalms :

> All that fuss about faith,
> all those decisions to praise
> God, the repeated appeals,
> denunciations, laments and hopes,
> the division of men into virtuous and wicked;
>
> How boring and pathetic, but
> also how elemental, how spiritual
> the language, how fiery and human
> in the folly of its feelings !
>
> The images are beautiful birds
> and colourful fish : they fly,
> they swim in my Jewish consciousness.
> God is a presence here
> and his people are real.
> I see their sins. I hear
> His anger.

Now I am through with
the Psalms; they are
past of my flesh.

(*Collected Poems* 260-261)

The concluding part of the *Psalms* appears to me to voice forth the basic paradox of Ezekiel's self and consciousness that he is a Jew in the Hindu dominated society and that he has accepted both the Jewish and Hindu philosophical attributes. Thus, if from the physical perspective Ezekiel has acknowledged his commitments to Bombay, and has naturalised it as his home, from the spiritual context, it can be discerned that the poet has cemented his psychic make-up with the amalgamation and absorption of Jewish and Hindu philosophy. He posits the paradox in his psychic domain but promptly brings about a resolution to that paradox by acclimating his identity as an Indian poet writing in English. This is how in Ezekiel's poetry one discovers a journey which transforms a 'natural out-sider' into an instinctive insider, a home-bound pilgrim. The holy place and the pilgrim become wholesomely identified with each other.

WORKS CITED

Baeck, Leo. 1948. *The Essence of Judaism*. New York : Schocken Books.

Belkin, Samuel. 1958. *Studies in Torah Judaism : The Philosophy of Purpose*. New York : Yeshiva U. Press.

Bauber, Martin. 1967. *On Judaism*. ed. Nahum Glatzer, trans. Eva Jospe, et al. New York : Schocken Books.

Cronin, Gloria L. and L.H. Goldman. eds. 1992. *Saul Bellow in the 1980s : A Collection of Critical Essays*. Delhi : Affiliated East West Press.

Deshpandey, G. 1974. *An Anthology of Indo-English Poetry*. Delhi : Hind Paperbacks.

Ezekiel, Nissim. 1989. *Collected Poems*. Delhi : Oxford U. Press.

— 1952. *A Time to Chance*. London : Fortune Press.

— 1976. *Hymns in Darkness*. Delhi : Oxford U. Press.

— 1960. *The Unfinished Man*. Calcutta : Writers Workshop.

— 1979. 'How My Father Died', *The Indian Literary Review*. 1. 10 Feb. p. 8.

— 1979. 'Interview', *The Indian Literary Review*. 1. 10. Feb. pp. 2-8.

Goldman, L.H. 1992. 'Saul Bellow and the Philosophy of Judaism'. *Saul Bellow in the 1980s*. eds. Cronin and Goldman. Delhi : Affiliated East West Press. pp. 51-66.

Hartman, David. 1978. *Joy and Responsibility : Israel, Modernity and the Renewal of Judaism*. Jerusalem : Ben-Zvi Posner.

Herschel, A.J. 1951. *Man is not Alone : A Philosophy of Religion*. New York : Farrar, Straus and Young.

Hoskote, Ranjit, 1989. "My Poetry has been like a good Adviser," *The Times of India* April 16, p. 9.

Jussawalla, Adil. 1970. 'New Indian Poetry in English,' *Readings in Commonwealth Literature*, ed. William Walsh. London : Oxford U Press. pp. 79-80.

Kher, Inder Nath. 1972. 'That Message from Another Shore : Asthetic Vision of Nissim Ezekiel.' *Mahfil* 3. 4. Winter. pp. 17-28.

Nandy, Pritish. ed. 1972. *Indian Poetry in English*. Calcutta : Oxford and IBH Publishing Co.

Rajangam, M. 1975. 'My Idea of God', *The Free Press Journal*. Dec. 14, p. 4.

Verghese, C. Paul. 1971. The Poetry of Nissim Ezekiel'. *Problems of Indian Creative Writers in English*. Bombay.

Verma, K.D. 1976. 'Myth and Imagery in *The Unfinished Man* : A Critical Reading', *Journal of South Asian Literature*, 11. 3-4, Spring/Summer. pp. 229-238.

Wiesel, Elie. 1978. *A Jew Today*. New York : Vintage Books.

REVOLUTIONARY MOVEMENT IN NORTHERN INDIA IN THE 1920s : A HISTORIOGRAPHICAL CRITIQUE

Amarjit Girdhar

Every history, so it is said, recounts only a part of itself. Available sources, facts and, perhaps most significantly the chosen opinions of the historian bind him to explain only some aspects of the history of a particular time. New sources, new facts and new view-points come along and spur him to ask new questions and look back with a fresh perspective. The historical research, as a consequence, emerges richer out of this on-going process.

The available historical writings on the Indian revolutionary movement, which forms a robust chapter in the Indian freedom struggle, are discernable into three major trends, i.e. the Imperialist, the Nationalist and the Marxist. This paper does not deal with these three trends as such, but seeks to raise certain new questions, within the framework of these trends, on what this author believes to be the neglected aspects of the revolutionary movement in Northern India in the 1920s.

The records of National Archives of India, records of different State Archives, India Office Library and Records, London, published and un-published documents relating to the activities of the revolutionaries and the memoirs and reminiscences of the revolutionaries[1] are the important sources of information about this subject which subsequently have assisted the scholars to accumulate a voluminous literature on the revolutionary movement of the 1920s in Northern India. The pre-independence day works on the subject, however, were by and large not analytical. May be the political climate of the country and the attitude of the Raj in the pre-independence days were not conducive to scholarly, analytical works on the subject. Even the post-independence period of 1950s, was not conducive enough to undertake an objective critical approach to the said movement. Lack of access to primary sources and cross-references and loss of several important sources in the wake of partition also contributed to it. It was much later that the works of scholarly value and historical importance began appearing.

A keen and critical study of the existing works on the subject, however, reveals that these works are by and large compartmentalized. The works can be easily startified into ideological, autobiographical, biographical, heroic, sectarian and even into writings which can be termed of very little historical value. An Inter-disciplinary approach employing the modern tools of history is not abundant and profound enough. A band of the competent scholars have discussed in detail the nature, technique and extent of the revolutionary movement but the causes of failure of the revolutionary movement, its inability to become more mass based and its inability to move beyond the complexion of individual heroism and romanticism that its prominent protagonists inspired, have not been adequately explained.

A group of historians, while trying to trace the causes of failure of the revolutionary movement of the 1920s in Northern India, have observed that the revolutionaries of the said period were more idealist than realist, which consequently became one of the basic cause of their failures. S.R. Bakshi remarks, "Instead of adopting any other methods of propaganda they (revolutionaries) sent their best men to the gallows and that is why their movement ceased to exist after 1931. A leader must live if he is to fulfil the programme which he cherished as sacred. In case of these revolutionaries the tragedy was serious and horrible. Most of them were cut off at the prime of their youth. Before their ideology could not followed in a proper perspective they were no more on the scene."[2] A vividly visible contradiction between the ideology and working of the revolutionaries, observed some prominent historians, without any doubt led to their failure. Bipan Chandra remarks :

> While in the theory the revolutionaries were committed to socialism, in practice they could not go beyond nationalism. While in theory they desired mass-action and armed struggle, in practice they could not rise above terrorist and individual action. While in theory they wanted to base their movement on the masses – the peasants and the workers – in practice they could only appeal to the urban lower-middle class youth. While in theory they wanted to create and lead to mass movement, in practice they remained a small band of heroic youth.[3]

A few more causes, other than the above ones, have also been attributed for the failure of the said movement. However, all these are not adequate and profound enough. In fact the socio-economic background of the revolutionaries has not been properly studied and the socio-economic forces they represented not properly understood. Were they representative figures thrown up by their socio-economic milieu or were they merely freak romantics out to do their own things without adequate organisational infrastructure, ideological framework and methods necessary to topple the existing, essentially oppressive order ? A pertinent point which has been lost here is that the revolutionaries largely belonged to the lower middle class, as is evident from their autobiographical works, which left them in an unenviable position. They were too crude and confrontationist for the upper and upper-middle class intellectuals still wedded to the western liberalism, and too confusing to the masses who were ready to accept them as later days demi-Gods essential to cover-up for their impotence vis-a-vis the British Raj but who were not good enough to be followed in theory and practice. Secondly, their socio-cultural moorings made them no great communicators in disseminating their ideological framework despite the fact that the revolutionaries of the said period had ideological leanings. Hence, a deep study of the socio-economic and socio-cultural background of the revolutionaries will help us to understand the socio-economic composition and structure of the movement, and subsequently will throw light on the causes of its failure.

A lot has been written on the relationship that existed between the Congress and the revolutionaries of 1920s. It has been repeatedly emphasised that the Congress, and especially Gandhi, were critical of revolutionaries and were outspoken in condemning their 'dastardly acts'.[4] The Congress in general and Gandhi in particular, by a large number of historians, have been severely condemned for making half hearted efforts to commute the death sentences of Bhagat Singh and his associates.[5] It has further been observed that the revolutionaries have suffered in the estimation of the people as a result of the preaching of the cult of non-violence by Gandhi.[6]

K.D. Dublish remarks :

> The revolutionary movement being a secret movement could not taken advantage of the vast awakening brought about by the sacrifices of the revolutionaries. But on the other hand the Congress took full advantage of mass-discontentment against the British Imperialism, created by the sacrifices of the revolutionaries.[7]

However, all this is not profound enough. A missing link here is that the Congress with its passive resistance etc. succeeded in carrying the mainstream Indian psyche with it and the revolutionary movement with its far radical approach remained a fringe phenomenon, the immense popularity of the individual protagonists notwithstanding. The programmes of Gandhi's Congress were so widespread in their content that they were able to instil a sense of participation even among apolitical individuals. On the other hand the revolutionary movement was essentially aimed at the youth, and the average youth at that time was not vested with enough decision making power in the society to take such major decisions himself unless of course he was highly motivated. Secondly, with the society's occupational structure largely hereditary and the educational opportunities few the youth had not much room to manoeuvre. Therefore, the impact of the revolutionary movement of the 1920s in Northern India was bound to be sporadic than all pervading.

Another pertinent point is the role of Bhagat Singh. No man more than Bhagat Singh became so synonymous with the cause he chose to champion. A number of historians have assessed that Bhagat Singh was not only one of India's greatest revolutionaries but was also a symbol of revolution.[8] Without belittling the role of the great revolutionary that he was, it is obvious to any objective observer of the movement that the role and contributions of some of the associates of Bhagat Singh have been either subsided or ignored by the scholars while glorifying and highlighting the role and sacrifice of Bhagat Singh. There were other revolutionaries who, by and large, equally contributed to either of the two winds of the revolutionary movement i.e. direct action programme or the ideological framework.[9]

It can be explained on two accounts. Right from the late nineteenth century and early twentieth century, the nationalist leaders and the scholars took up the task of creating and propagating the cult of national heroes in order to express their nationalist urges and subsequently to arouse the feelings of nationalism. It was clearly understood that the national heroes would serve as foci for emotional attraction for the cause of nationalism because of the well known Indian obsession with heroes and hero-worshipping. Bhagat Singh filled beautifully into the popular Indian perception of a hero – young, fine looking and self-sacrificing. On this account he was more facinating and attracting than any other individual of the revolutionary movement. Secondly, a few scholars have endeavoured to add one more chapter to the lengendary Sikh heroism while glorifying and highlighting the role and sacrifice of Bhagat Singh, and have ignored the contribution of some of his associates who were equally important. They have depicted Bhagat Singh as a Sikh Version of *John-of-Arc*.

Autobiographical writings form a major part of the literature available on the said movement. A keen study of the autobiographical writings, both in English and vernacular, shows two trends; firstly, these are largely written by people who belonged to the third or at best the second category of the revolutionary hierarchy and not by the main leaders, notwithstanding one or two exceptions. Secondly, these autobiographical writings are largely exercises in lavish tributes to individual leaders, romanticism, nostalgia and even self-publicity rather than a first hand effort in proper historical analysis. In the words of Yashpal, one of the revolutionaries of 1920's, "I became the undisputed leader of the revolutionary movement after the martyrdom of Chander Shekhar Azad, Bhagat Singh and others."[10] Whereas one of his associates has vehemently contested his this statement.[11] Shiv Verma's *Sansmarityan* (Hindi) and *Yash Kee-Dharohar* (Hindi) of Bhagwan Das Mahore are two other prominent examples of romanticism and self-publicity.

This is because these authors were not exactly the central figures of the revolutionary movement of the said phase and their acquaintance with the movement was still young. Secondly, these authors were idealist with little or no formal training in academic research and they surveyed the scene with the zeal of a participant-crusader rather than with academic research in mind. In fact the revolutionaries have written their memoirs for the general readers and not for the specialists. Therefore, the accounts given by these revolutionaries are not to be accepted as gospel truth. These accounts of the revolutionaries have to be carefully weighed in the light of the other materials before we come to any Souled conclusion about the nature, technique and extent of the revolutionary movement of the said period.

The women revolutionaries, whose number was significant given the socio-cultural traditions of those times,[12] are conspicious by their virtual absence from the autobiographical scene notwithstanding a single exception.[13] Neither have been biographies written on them. This near absence of material on the role of women in what was the most turbulent period of the Indian Freedom Movement is surprising. Also, not much has been written on other body of revolutionaries, which was a class by themselves, the revolutionaries who turned approvers.[14] Their role in the revolutionary movement and why they turned approvers has not been adequately analysed. A deep study on this aspect of the said movement can throw light on the weaknesses of the movement and help to study the causes of its failure in a clearer perspective.

And, finally while a great deal has been written about the main protagonists of the said movement, not much has been written about the people who were at the lower ranks, except of course when such people themselves wrote autobiographies.[15] What became of these revolutionaries when the main ones were eliminated by the British, and the movement petered out around the year 1931-32.[16] Why the movement was not able to spawn a militant political body to which the remaining revolutionaries could rally ? Such an eventuality was there, because most of the remaining revolutionaries did not join the existing political parties, including the militant, ones like the Babbar Akali Dal. While the more ideologically oriented ones joined the CPI[17], a majority of remaining revolutionaries chose to fade into political oblivion. Why did this happen ? A keen study and research on this aspect can provide useful insights into the revolutionary movement itself.

No doubt a lot has been written on the revolutionary movement in Northern India in the 1920 by eminent scholars. Needless to say it has produced a very valuable body of literature of lasting historical importance. However, as is the case with every discipline of social sciences, here too there is a room for further analysis. The availability of new sources, access to more private papers and the ever-evolving tools of historical research provide exciting opportunities to focus attention on the hitherto neglected aspects of the said phase of the movement. Some of the questions raised during the course of this paper are a humble attempt in this direction.

FOOTNOTES AND REFERENCES

1. See Amarjit Singh, 'Indian Revolutionary Movement: Reminiscences and Autobiograhpical Perspectives', *Panjab University Research Bulletin (Arts)*, Vol. XXI, No.1, April 1990, pp. 151-163.
2. S.R. Bakshi, *Bhagat Singh and His Ideology*, Capital Publishers, New Delhi, 1991, p. 289.
3. Bipan Chandra, *Nationalism and Colonialism in Modern India*, Orient Longman Limited, New Delhi, 1979, p. 244.
4. S.K. Mittal and Irfan Habib, 'The Congress and the Revolutionaries in the 1920s', *Social Scientist*, June, 1982, p. 24.
5. M.N. Gupta, *Bhagat Singh and His Times*, Lipi Prakashan, Delhi, 1977, p. 215.
   S.R. Bakshi, *op. cit*, p. 288.
   Gopal Thakur, *Bhagat Singh : The Man and His Ideas*, People's Publishing House, Bombay, 1953, p. 24.
   P. Sitaramayya, *The History of the Indian National Congress*, Vol. I, Padma Publishers, Bombay, 1946, p. 442.
6. R.C. Majumdar, *History of the Freedom Movement in India*, Vol. II, KRM Pvt. Limited, Calcutta, 1963, p. 467.
7. K.D. Dublish, *Revolutionaries and Their Activities in Northern India*, B.R. Publishing Corporation, Delhi, 1982, p. 157.
8. S.R. Bakshi, *op. cit.*, p. 266.
   G.S. Deol, *Bhagat Singh : A Biography*, Punjabi University, Patiala, 1969, p. 98.
   J.N. Sanyal, *Amar Shaheed Sardar Bhagat Singh*, V.B. Prakashan, Nagpur, 1983, pp. 82-83.
9. Chandra Shekhar Azad, Sukhdev and Bhagwati Charan Vohra. See M.N. Gupta, *History of the Indian Revolutionary Movement*, Somaiya Publications, Bombay, 1972, pp. 140-142 & 215.
10. Yash Pal, *Singhavalokan* (Hindi), Vol. III, Viplava Kargalova, Lucknow, 1951, p. 111.
11. M.N. Gupta, *Chandra Shekhar Azad Aur Unka Yug* (Hindi), Hindi Prachar Sabha, Hyderabad, 1985, p. 124.
12. A large number of the women participated in the revolutionary movement of 1920s. Prominent among those were, Durga Devi Vohra, Prakasho Devi, Comilla, Saroj, Bina Das, Ambika Chakravarty, Kalpana Dutta and Priti Lata Wadekar.
    See Bipan Chandra, et.al. *India's Struggle for Independence*, Penguine Books, New Delhi, p. 253.
    See Yash Pal, *op. cit.*, p. 218.
13. Kalpana Dutta, *Chittagong Armoury RaidersReminiscences*; People's Publishing House, Bombay, 1945.
14. Famindra Nath Ghosh and Jai Gopal became approvers to the police in the famous Lahore Conspiracy case.
    See Bhagwan Das Mahore, *Yash Kee Dharohar* (Hindi), Atma Ram & Sons, Delhi, 1968, pp. 218-219.
15. Gulab Singh, *Under the Shadow of Gallows : Story of a Revolutionary*, Roop Chand Publishers, Delhi, 1963.
    Sukhdev Raj, *Jab Jayoti Jali* (Hindi), Karantikari Prakashan, Mirzapur, 1971 etc.

16. See Amarjit Singh, 'Indian Revolutionary Movement : A Historical Survey, *Journal of Political Studies*, Vol. XXII, No.1, Feb. 1989, pp. 23-35.

17. Ajay Ghosh, Later who would become the General-Secretary of CPI, and Kalpana Dutt.

SELECTED BIBLIOGRAPHY

1. Bakshi, S.R., *Bhagat Singh and His Ideology*, Capital Publishers, New Delhi, 1991.
2. Bismil, Ramprasad, *Autobiography* (Hindi), ed. by B.D. Chaturvedi, Atma Ram & Sons, Delhi, 1985.
3. Chandra, Bipan, *Nationalism and Colonialism in Modern India*, Orient Longman, New Delhi, 1979.
   — *India's Struggle for Independence*, Penguin Books, New Delhi, 1989.
4. Choudhary, D.L., *Violence In the Freedom Movement of Punjab 1907-42*, B.R. Publishing Corporation, Delhi, 1986.
5. Deol, G.S., *Shaheed Bhagat Singh : A Biography*, Punjabi University, Patiala, 1969.
   — *Sardar Bhagat Singh : The Man and His Ideology*, Deep Prakashan, Ludhiana, 1978.
6. Dublish, K.D., *Revolutionaries and Their Activities in Northern India*, B.R. Publishing Corporation, Delhi, 1982.
7. Dutt, Kalpana, *Chittagong Armoury Raiders Reminiscences*, People's Publishing House, Bombay, 1945.
8. Ghosh, A.K., *Bhagat Singh and His Comrades*, People's Publishing House, Bombay, 1945.
9. Govt. of India, *Terrorism in India 1917-1936*, Shimla, 1937, reprinted, Delhi, 1974.
10. Gupta, M.N., *They Lived Dangerously : Reminiscences of a Revolutionary*, People's Publishing House, Delhi, 1969.
    — *History of the Indian Revolutionary Movement*, Somaiya Publications, Bombay, 1972.
    — *Bhagat Singh and His Times*, Lipi Prakashan, Delhi, 1977.
11. Khullar, K.K., *Shaheed Bhagat Singh*, Hem Publishers, New Delhi, 1981.
12. Mahore, Bhagwandas *et al*, *Yash Kee Dharohar* (Hindi), Atma Ram & Sons, Delhi, 1968.
13. Majumdar, R.C., *History of the Freedom Movement in India*, Vol. III, Firma KLM Pvt. Limited, Calcutta, 1977.
14. Mittal, S.K. and Irfan Habib, 'The Congress and the Revolutionaries in the 1920s, *Social Scientist*, June, 1982.
15. Mohan, Kamlesh, *Militant Nationalism in the Punjab*, Manohar Publishers, New Delhi, 1985.
16. Raj, Sukhdev, *Jab Jayotti Jali* (Hindi), Krantikari Prakashan, Mirzapur, 1971.
17. Sandhu, Virender (ed.), *Sardar Bhagat Singh : Patra Aur Dastavez* (Hindi), Rajpal and Sons, Delhi, 1977.
18. Sanyal, J.N., *Amar Shaheed Sardar Bhagat Singh*, Vishwa Bharati Prakashan, Nagpur, 1983.
19. Sanyal, S.N., *Bandi-Jeewan* (Hindi), ed. by B.D. Chaturvedi, Atma Ram & Sons, Delhi, 1986.
20. Singh, Bhagat, *Why I am an Atheist*, ed. by Bipan Chandra, Shaheed Bhagat Singh Research Committee, Delhi, 1979.
21. Singh, Gulab, *Under the Shadow of Gallows : Story of A Revolutionary*, Roop Chand Publishers, Delhi, 1963.

22. Sitaramayya, P., *The History of the Indian National Congress*, Padma Publishers, Bombay, 1946.

23. Thakur, Gopal, *Bhagat Singh : The Man and His Ideology*, People's Publishing House, Bombay, 1953.

24. Thapar, Mathura Das, *Amar Shaheed Sukhdev* (Hindi), Nidhi Prakashan, Delhi, 1969.

25. Vajpeyi, J.N., *The Extremist Movement in India*, Chugh Publications, Allahabad, 1972.

26. Verma, Shiv (ed.), *Selective Writings of Shaheed Bhagat Singh*, National Book Centre, New Delhi, 1986.
    — *Sansmarityan* (Hindi), Samajwadi Satya Sadan, Kanpur, 1969.

27. Yash Pal, *Singhavalokan* (Hindi), Three Volumes, Viplava Kargaloga, Lucknow, 1951-1952.

PHILIP ROTH'S *THE GHOST WRITER* : A HERESY OF ART ?

D. Venkateswarlu

It was Plato who rejected poets/writers from his ideal state with the strong belief that they were the masters of deception, defilers of the ideal through the magic of linguistic structure, and propagators of invidious order. It was his student Aristotle, however, who endeavoured to re-situate art in an honourable framework. This debate has survived many centuries in multiple guises. In the present circumstances, the moral aspect of literature has shaped much of the post-war writing. The dialectic of art and humanism has preoccupied much of contemporary discussion up until recently although it always has its own critics. The greatly revered and canonized modernists like Ezra Pound and T.S. Eliot have suffered a severe indictment on account of their now notorious anti-semitic outbursts. One should not forget that they are also considered to be great poets of this century. Their politics of race and their epochal presence on the altar of literary culture as the High Priests certainly embarrass and contradict any attempt at comfortable and synthesis-seeking critical enquiry. What has come to occupy the minds of critics is an increasing consciousness of the problem of writing itself, although one can easily evade this issue with a facile view that literature is autonomous and should be judged as such in the New Critical fashion — and some other similar critical dogmas.

Philip Roth's *The Ghost Writer* explores this debate with a familiar Jewish context. Also, this is a prototypal story of an artist as a young man or the rise of a young artist. More significantly, the dichotomy of life and letters and specifically the underside of the writer's life and the near-consensual triumph of his art preoccupy Roth's canvas of imagination. Although Roth tells the encounter of his *bildungsroman* protagonist. Nathan Zuckerman, the would-be writer, and the scandalous reception of his story, "Higher Education", by his family, he also suggests the redeeming aspect of art to the bereaved soul of the modern man, even if it is achieved, more often than not, in a non-communal and non-familial pursuit. The major theorization of art is woven around the situations such as Nathan's novelist father-figure, E.I. Lonoff, Amy Bellette/Anne Frank and the polemical reaction to Nathan's writing.

E.I. Lonoff, a novelist in the middle years, lives in the country - Berkshires, Mass., — far from busy literary circles. His life is almost a sacred dedication to the word. His wife, Hope, and his children are not allowed to break this bond. Often, as a writer he considers it a failure if he is not satisfied with the draft and he is to redo it any number of times; sometimes, there are twenty-five or more drafts. He is not to be disturbed when he is at work or as he puts it repeatedly, "turning sentences around". He is not ambitious or a fame-seeker but the moment a refugee girl, Amy Bellette, or Anne Frank as she believes herself to be, enters his life, first through her letters that she had written from England and again as a student of his at a local school where he teaches, a different rhythm partakes of his life — much to the inconvenience and anxiety of his dear wife. With children now grown up and gone, Hope, his wife, is the person who is to witness their relationship blossom, the relationship of a father-daughter and man-woman simultaneously, both of which Amy desperately craves for. Lonoff, or Manny as he is called, has achieved, in the meantime, fame and an enviable place in literary tradition; but the deep disturbances of his life ordinarily remain as a background unknown to the reader unless the omniscient author takes it upon himself to mention them. Roth, very ingeniously, focusses on these relationships of a writer who is also a father-figure to Nathan, the now aspiring writer. Hope, on her part, suffers long absences of her husband all alone and struggles to stay sober, knowing as she does the peculiar bond between Manny and Amy. Indeed it is a trying experience for her as the novel adequately confirms. As it is, Manny and Hope suffer a great deal because of their isolation from the mainstream social and literary life, and also because of the near-sacral dedication of Manny to art which makes him view the bohemian literary scene with all varieties of propagators as merely ephemeral. All of which does not do him any good. Art, after all, is a trail and temptation. But, his wife is so frustrated that, at some point, she says that "she cannot take any moral fibre in the face of life's disappointments ! "(42); and she frequently insists that she cannot bring herself to accept Manny's humbler and self-effacing attitude to life with "no illusion about himself" (42). In the absence of insular illusion, life harshly hits them in the face, leaving everyone hurt and vulnerable. But, by avoiding illusion and by not hankering after his status, Manny lives the typical and enduring prototype of classical Yiddish literature, Tevye-like in Sholem Aleichem's stories as much as he writes about them. And charlatanism and bohemianism of a writer is left to the likes of Abravanel, another novelist of the immigrant Jewish life who churns out fat books every three years and elegantly appears on the lecture-circuit, thus making news and money. His non-committal attitude in daily life, by way of conversations and other mundane but essential little mercies of life, is acutely felt by his wife and children. Sometimes, he would not converse for days and he demands that every thing should be changeless with extreme quietitude. His wife is punished continually and savagely by his absence supposedly trying to re-do the drafts. In a way, she is a victim, along with her children, sacrificed selfishly by Manny although his sacralization of art makes him humble and self-effacing. His relationship with Amy/Anne is even harder for his wife to accept. This refugee girl and the concentration camp survivor seems to insist that Manny should play the role of a surrogate-father and a lover simultaneously, both of which he is willing to perform if only to make life possible to this unfortunate girl. The scene at his home, when she asks Manny to sing Jimmy Durante which this aging writer accepts with paternal outburst of care and love infinitely dazzles Nathan with admiration. But is it fair to his wife and children who also need him? His artistic life and the consequent relationships with outside world, while they are gratifying as a writer and individual, cast an unsettling shadow that becomes yet another aspect of their uncared for life. For the most part, his wife, with all her protests, bears the brunt. Or is it possible to say that there is something in the relationship of Manny and Amy/Anne that cannot be satisfactorily understood – a spiritual union, both finding the missing link in their lives ?

Amy/Anne is a survivor but she does not like to be shackled by history. She wants to start a new life. Soon after the war, she lives with her foster parents for some time. Once asked by her sympathetic teacher about what it is like in the concentration camps, she comes home and erases the tattoo number on her hand. Later, upon reading E.I. Lonoff's stories, she avidly corresponds with him. She eventually goes to America to become his most brilliant pupil. Her story is told in an interesting manner in the book. She thinks she is Anne Frank and faithfully tells her life-story to teacher-father-lover E.I. Lonoff. One does not know how to evaluate her life; and indeed whether it is even true or a mere fantasy. And if it is a fantasy, it is a trifle irksome that Roth has to create a character like her in the light of what happened to Anne Frank. However, her story goes something like this. After the war, Amy comes to England. It was here she learnt that her father was alive. By then Anne Frank was a legend, a savage example of what Nazis could do to an innocent girl who proclaimed that in spite of everything people are good at heart. Now, in the post-war, her fate is decided; she cannot journey back in time; she is crucified. However tortuous it is, she somehow decides to continue as Amy. In Manny, she finds the stability and affection of a father and the consolation of a lover. She is vaguely aware that Manny's wife is paying the price. Amy gets from Holland her published diary but she quickly recognises that she had written this for herself because writing, in everyway under the circumstances, was also an act of endurance. From authorial remarks, we learn that Anne is a legend, not because her parents were orthodox and observant Jews, but because they are almost assimilated Jews, even possibly ethnic Jews.

The Ghost Writer, as we all know, is a novel written by one Mr. Roth. One has to remind oneself that whatever has been written about Anne is the product of his creative imagination. If it is so, why such a compulsive need to dabble with the story of Anne from the dark history of the Holocaust ? While appreciating the narrative subtletly of the writer, the utter violence in this book cannot go unnoticed. Even if it has a symbolic purpose with a commentary on the decline of the modern polity and the soul of man, one cannot help attempting to perspectivise the psychology of such an artistic temptation that does not let go of these near-sacred memories. These memories force us to remember—the command of Zakhor — how fragile humanity can be and how dangerous it is to equate cultural and artistic "triumphs" of a country with humanising ethical order. One may certainly visualise life without the former but in the absence of the latter the jungle law takes over our lives thoroughly.

Roth, however, is not to be put down by the controversy that he had to face early on in his career especially with the publication of *Goodbye Columbus* (1959) where certain stories like "Defender of the Faith" have touched painful memories in the American Jewish community. He talks about some of these moments in his recently published autobiography, *The Facts* (1988). This book itself is written after many decades of those polemical encounters and so much has happened ever since; for one thing, he has gotten older and if the dedication of his books to his family—to his old father and to his brother — is any indication, he is certainly coming to terms with his life as a Jew and the inescapable context of his community especially in the ever-growing hostility to Israel which, for reasons good or ill, has emerged as *the* symbol of Jewish pride absolutely unshackled by the Christian-fabricated cultural stereotypes. And for another, his artistic vision has been increasingly perceived in terms of ironical mode, thus implying a moral structure in his work. In a significant sense, his autobiography is penitential. Not willing do dwell upon the controversial issue of his early career, he appears to soft-pedal his responses to them.

Nevertheless, it does not necessarily mean that he has toned down for taming his creative impulse. The Anne Frank story is a clear example. Nathan's presence and his acquaintance with Manny who rapidly grows into a father-figure—benevolent, affectionate and artistically inspiring, unlike his father with whom he seems to have more and more problems – and his exposure to Manny's life with frequent discordant family situations and Manny's relationship with Amy, all of these seem to have energised Nathan's rites of passage. Suddenly, he seems to have come-of-age with a blinding insight into the mysterious dimensions of his mentor's life. There are two such occasions which dazzle Nathan : one, the drunken conversation that they have right into the midnight; and two, Manny, upon the request of Amy, whistles Jimmy Durante to her, entertaining her *like* a father. This particular episode is very touching indeed.

However, Nathan's erotic adventures are something else again. He even entertains a hope of making it with Amy. Here he is getting into the Oedipal battlefield since Manny is a father-figure to him. What startles the reader is Roth's daring attempt at recreating Anne Frank of the Holocaust although there is enough proof to conclude that Amy only convinces herself that she is Anne. In four sections of the novel called "Maestro", "Nathan Daedalus", "Femme Fatale" and "Married to Tolstoy", what one witnesses is a troublesome and not always a morally satisfying dimensions of art. For instance, the Anne Frank story is elaborately portrayed in the section called "Femme Fatale". Such a juxtaposition is a trifle pathological, if not anything else. Nothing seems to be sacred for the post-modernist context. On his part, the writer of this novel would not like to take the blame. He simply confesses as such in his autobiography, *The Facts*. In an author's letter written ostensibly to his *alter ego* Nathan Zuckerman, he rationalises the premise of the need for his autobiography. Why is he expressing himself ? "To prove that there is a significant gap between the autobiographical writer that I am thought to be and the autobiographical writer that I am" (*The Facts*, 3).

At the end of the novel, however, Amy/Anne does not turn out to be, fortunately, not yet another home-wrecker but a temporary phase of irritation and disturbance for Manny and Hope. To be fair to the author who declares in no uncertain terms that he has a tremendous commitment to the Jewish affairs, one can even argue that by presenting such courageous possibilities of life in art, he is possibly taking away the scandal aspect in actual circumstances. What happens if Anne Frank has indeed survived ? Would she have to encounter the similar ambiguities and anxieties ? This would usefully place the author in the category of a moralist or ironist or even a mild satirist — or all of these in a measure.

Nathan's life also poses one more discourse to the theory of art. Although he has the cravings of an artist, his true initiation takes place when he encounters his guru, E.I. Lonoff. Otherwise, he was a salesman who found himself making a pilgrimage to, as it were, to Lonoff's home where he was to entertain literary discussions. It has some interesting parallels with Saul Bellow's *Humboldt's Gift* (1975), where Charlie Citrine too makes a visit to Humboldt, all the way down to New York from the Midwest, to talk to that Mozart of conversation. Both Charlie and Nathan discover their vocation although Charlie's financial success in the writer's profession quickly embarrasses Humboldt who lives the traditional – or stereotypical ? –role of a poet to face death in utter poverty. Unlike Humboldt Manny is a man of no illusions and achieves a sense of stability and sobriety that nothing in the world can rob it from him. Only, his surrogate son, Nathan, astonishes his family by depicting

Jews unfavourably in his story, "Higher Education". Nathan's father tell him that these characterizations are not authentic, and such a treatment of their battered race further aggravates the plight of the Jews. Nathan predictably does not heed his father's advise. His father goes to the extent of asking the judge, who had recommended him for scholarship, and the famous Rabbi Prinz to counsel him on this matter. Sure enough Judge Leopold Wapter sends him a letter with a set of questions. They include the following :

1. What set of aesthetic values makes you think that the cheap is more valid than the noble and the slimy is more truthful than the sublime (103).
2. Can you honestly say that there is anything in your short story that would not warm the heart of a Julius Streicher or a Joseph Goebbels ? (103-104).

Of course, these questions, ten in all, are preceded by a warm and caring letter advising Nathan to reconsider his position. In a way, Nathan's position resembles that of Roth's himself after the publication of his book, *Goodbye, Columbus*. Roth himself was approached by the Anti-Defamation League (ADL) of the B'nai Brith. Asked to appear before a Yeshiva audience along with Ralph Ellison, a black novelist of reputation, and one Mr. Donato, he fails miserably at the conference to answer the questions from the audience which are mostly directed to him. The people in the audience have similar questions mentioned earlier. One such question goes like this : "Mr. Roth, would you write the same stories you've written if you were living in Nazi Germany?" (*The Facts*, 126). By fictionalizing the autobiographical, Roth/Nathan is positing life vis-a-vis art. It would be instructive to compare the lives of Nathan and Lonoff — both of them writers. Lonoff plays father for Amy who needs a father and plays it to near-perfection, almost touching in its humane context and yet he does not allow this relationship and his pursuit of art to destabilise his personal life despite many anxious moments his wife, Hope, had to undergo. Nathan, on the other hand, gets into scandalous artistic life early on and, as the other Zuckerman novels that followed this book adequately prove, can never quite solve the enigma of art as he understands it, or, to be more precise, as he realises it in his *oeuvre*.

In actual fact, Nathan encounters the perils of art by way of what he witnesses at Lonoff's house. Henry Jame's story entitled, "The Middle Years" (1893) that he chances upon in Lonoff's library is a case in point. It seems Lonoff himself is reading this story or, upon recognizing its moral, may be even re-reading it any number of times. For in this story of Henry James', which is also about a writer, the aging writer, now completely and hopelessly ill, meets an admirer of his in a garden. Of course, the admirer does not know him, mercifully. This young physician, Hugh, enthralled by his book, *The Middle Years*, involuntarily takes the book from the writer and finds that he has been revising it at many places — perfecting the art all his life, "a passionate corrector, a finger of style" (Henry James, 200). Recognizing the writer, the physician–admirer undertakes to take care of him, neglecting a rich Countess who needs a constant attention from him. As a remuneration for his services, she wants to leave him an enormous wealth. Hugh, however, would have nothing to do with this, and instead spends time with the writer. Finally, having learnt about this, the writer convinces him to go back to the lady. By then, she is already dead, leaving nothing to him. Hugh blames it on the spell of the writer's art which, initially, hurts the old writer. It is difficult for him to accept "the guilt of interference" (Henry James, 206) and feels that somehow "his honour was really involved" (208). In the final conversation with the admirer, the writer expresses his view : "We work in the dark – we do what we can — we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art" (211). That Lonoff is engrossed in this story only shows that he is prepared to accept the consequences of his art. To a large extent, Nathan too, seems to find some solace in this view because his artistic life has also caused displeasure. Since Nathan is the alter ego of Roth, the latter also comforts himself in such a ratiocination. Whether such perceptions could be acceptable to the receiver of their art is a different matter again. Jacques Barzun, in a lecture called "Art as Destroyer", delivered in Washington D.C. as part of the Andrew W. Mellon lectures in 1973 has this to say :

> To a godless age, the negative part of the inversion alone remains potent. The negative perpetuates itself as a habit of thought — it becomes of the highest form of self-consciousness– and it destroys everything in the most direct way, not by physical means, but by corrosion at the seat of faith and action, the human mind. That is how, today, we come to find thinkers for whom dissent is routine, sex is a rhetoric, and violence is love (*The Use and Abuse of Art*, 51).

Although it may seem harsh to include Philip Roth's *The Ghost Writer* in this category – some would certainly argue that such a classification excludes the irony, satire and self-mockery in the text–one cannot help but notice certain overly narrated Jewish experience in not so flattering fashion. In one of his later novels, his art is called "profane vision" (*The Counterlife*, 1986). Since the novel under discussion is essentially about writers, starting from E.I. Lonoff, Nathan Zuckerman, in a way, Amy/Anne Frank, with subsidiary and crucial presence of Henry James, the problematic of art with its mutually reinforcing contribution engages Roth's vigorous critique. Roth himself with his comparable burden of calamitous relationship between his fiction and the response it has received from his fellow-Jews, ingeniously attempts to resolve, failing which, at least clarify the charming — Siren-like — realms of art. The major lesson of such an enterprise, as *The Ghost Writer* testifies, is not a one-dimensional affirmation of art but the problem and dynamics of such a persistence itself. Whether heresy or sacral presence, the dialectic of art inspires our curiosity and attention and, in most ways, reflects the human drama of agony and ecstasy. By writing about the writer's craft, Roth focusses on the ruthless truth of the dangers that fall his or her path.

WORKS CITED

1. Barzun, Jacques. *The Use and Abuse of Art*. New Jersey : Princeton, 1974.
2. Bellow, Saul. *Humboldt's Gift*. New York : The Viking, 1975.
3. James, Henry. "The Middle Years", *Fifteen Short Stories*. Morton Dauwen Zabel. Ed. New York : Bantam Books, 1961.
4. Roth, Philip. *The Ghost Writer*. New York : Farrar, Straus & Giroux, 1979.
5. ———. *Goodbye, Columbus*. Boston : Houghton Miflin, 1959.
6. ———. *The Counterlife*. New York : Farrar, Straus & Giroux, 1986.
7. ———. *The Facts*. New York : Farrar, Straus & Giroux, 1988.

PYNCHON'S *THE CRYING OF LOT 49* AND THE CLASSICAL DETECTIVE STORY

Prasanta Das

Like the antidetective fiction of Borges and Robbe-Grillet, Thomas Pynchon's *The Crying of Lot 49* (1966) too ruptures the formula of the classical detective story. Many of Pynchon's critics do, of course, note that *Lot 49* is a reversed detective story. But most of them also tend to blur the differences between the two types of the detective story, the classical and the hard-boiled, in their critical comments on the novel. Critics who do make the distinction usually assume, probably because of the novel's Californian setting and its heroine's own likening of herself to a "private eye",[1] that the formula subverted is the one of the tradition of Hammett, Chandler, and Macdonald.[2] However, both *Lot 49* and the hard-boiled detective novel are opposed to the outdated Cartesian assumptions on which the ratiocinative stories of classical detective fiction depend. *Lot 49's* opposition is far more radical as Pynchon bases its structure on some models of quantum physics : Heisenberg's Uncertainty Principle and Bohr's "concept of complementarity", in particular. The clues in the novel, unlike in a classical detective story, do not lead to any single, final solution; instead, they indicate four conflicting and equally plausible conclusions, including the possibility that the Tristero conspiracy is in fact a projection of Oedipa's imagination. Several texts (like, for example, Pierce's will, his stamp collection, and *The Courier's Tragedy*) seem to hold the key to the Tristero puzzle. But *Lot 49* is a novel without a "central truth" (p.66). Oedipa begins her investigation as confident of finding a solution as the scholarly sleuth of classical detective fiction. Her approach and attitudes are like those of a practitioner of the New Criticism; so the novel is an attack on this method of reading texts as well.

Lot 49's heroine is quite appropriately called Oedipa. According to Edward Mendelson, she is "named after the first detective of them all",[3] Oedipus. But, as Cawelti has pointed out,[4] Sophocles's *Oedipus Rex*, rather than being ancestor of the modern detective story (as is usually supposed), is more like the antidetective fiction of Borges and Robbe-Grillet. Indeed, the very use of a myth in the play demonstrates how vastly different Sophocles's aims and procedures were from those of a writer of detective stories. The classical detective story (or, for that matter, the hard-boiled) simply cannot afford to give away the culprit's identity before the end; there is absolutely no room in it for Sophoclean, dramatic irony. In complete contrast to Oedipus's expectations, it turns out that he, the investigator, is linked to the crime he is investigating. This pattern is comparable to that found in the antidetective stories of Borges and Robbe-Grillet, who delight in undermining the classical genres's conventions.[5] So in

Borges's "Death and the Compass" the detective investigates the mystery of a series of murders (this investigation includes the study of some cabalistic and Hasidic texts, too) and deduces that a fourth will take place in a certain villa. When he gets there, he discovers that the mystery is actually a trap laid by the villain, who then proceeds to kill him. And, in Robbe-Grillet's *The Erasers* (1953) the detective arrives at a particular place so as to nab the culprit, only to commit the murder himself. The Borgesian influence on *Lot 49,* incidentally, can be seen in quite a few specific instances. For example, the novel's inconclusive ending and the suggestion that Oedipa is a victim of a "labyrinthine" (p.118) hoax set up by the millionaire Pierce probably have their sources in "The Approach to al 'Mutassim" and "Tlon, Uqbar, Orbis Tertius" respectively.[6]

The classical detective story shares the assumptions of Cartesian science and makes a radical distinction between subject and object.[7] Thus in the classical formula the sleuth conducts his investigation from a detached position. Also, unlike Oedipus and the detectives of "Death and the Compass" and *The Erasers*, the classical sleuth is not personally or morally affected or changed by the investigation and its revelations. In the hard-boiled detective story, on the other hand, "the detective is not only the solution, he is also part of the problem, the catalyst who by his very introduction both provokes murders and solves them. In the figure of this investigator, the investigation and its object become inextricably intertwined."[8] This characteristic of the hard-boiled detective story, a significant departure from the classical formula, is taken to an extrem in Pynchon's novel.

For, as was mentioned earlier, *Lot 49* derives its structure from models of quantum physics such as Heisenberg's Uncertainty Principle and Bohr's "concept of complementarity".

Oedipa is only partially correct when she reflects (in the passage where she compares her earlier self to a private eye) that the private eye believes that "all you needed was grit, resourcefulness, exemption from hidebound cop's rules to solve any great mystery" (p. 85). In the classical formula, the detective exercises his ratiocinative powers and skills in order to detect a hidden pattern and to expose a concealed truth. The classical detective usually comes on to the scene after the crime has been committed and there is rarely any real threat or danger to his person. The private eye novel is not primarily a tale of ratiocination like the classical detective story. In the former the mystery is, as it were, dynamic, while in the latter it is static. In the typical hard-boiled detective novel, as written by Hammett, Chandler, and Macdonald, the private eye first takes a case concerning a minor problem but his investigations reveal the existence of other related and much more serious crimes. The criminal, to remain unexposed, commits more murders to confuse the trail to his original crime (or crimes). The hard-boiled detective's moral position is hence somewhat ambiguous since these new murders occur as a result of his investigation. And contrary to what happens in the clear-cut classical formula, where judgement is always easy, the private eye usually has to make a difficult personal or moral choice towards the novel's end, as in the final pages of Hammett's *The Maltese Falcon* (1930), where Sam Spade exposes Brigid O'Shaughnessy, whom he loves. Furthermore, the hard-boiled detective novel seems to want to leave the reader not with a sense of completeness (as in the classical formula) but with a sense of mystery. William Stowe explains the difference between the two traditions with specific reference to Chandler's *Farewell My Lovely* (1940) :

> Holmes or Dupin could have discovered that Little Velma and Mrs. Grayle were one and the same in far less time than it takes Philip Marlowe. They would have dissipated a mystery by discovering a fact. Marlowe also discovers a fact, but he leaves the mystery of Velma's character and her motivations, as well as the much more vexed and vexing mystery of the sources of evil in the world, explored but unsolved. Doyle's readers and the readers of "The Murders in the Rue Morgue" are given reassuring examples of the power of human reason to make sense of the world. Chandler shows his readers just how little they learn from the results of such neat interpretation and what depths of mystery the process of interpretation can reveal.[9]

The hard-boiled pattern, then, is antithetical to the classical one, and also far more complex.

Oedipa is a Californian housewife and in the first few chapters she may perhaps seem to be yet another of those amateur sleuths found in the stories of the classical tradition. Despite the fact that Oedipa is not a professional detective, the pattern of her story is more akin to the hard-boiled one than to the pattern of the classical detective story. Oedipa's initial problem is minor. She is puzzled about Pierce's motives in choosing her as the executor (or executrix) of his estate. Also, she just doesn't know what to do. "She had never executed a will in her life, didn't know where to begin, didn't know how to tell the law firm in LA that she didn't know where to begin" (p.7.). As Oedipa attempts to untangle Pierce's numerous assets, she discovers, or thinks she discovers, that it all seems to be tied up with the mysterious Tristero. She comes across many clues but they are of little use in helping her decide the nature of Tristero since they only lead to still more clues. The clues do cohere but even this makes Oedipa suspicious : "That's what would come to haunt her most, perhaps; the way it fitted, logically, together" (p.29). The Tristero could be a figment of Oedipa's imagination or it could be an underground communications system for the downtrodden. But then again it might be an elaborate hoax authored by Pierce. "Every access route to the Tristero could be traced also back to the Inverarity Estate" (p.177). Oedipa's progress as a detective can be compared to the game of Strip Botticelli that she plays with Metzger, a "progressive removal of clothing that seemed to bring her no nearer nudity . . ." (p.26). As in the private eye novel, things seem to happen as a result of Oedipa's search for the truth. Zapf's Used Books (where Oedipa had bought her paperback, *Jocobean Revenge Plays*) burns down and Driblette's suicide too is mysterious. What Driblette tells Oedipa, in a somewhat different context, sums up Oedipa's situation : "You could put together clues, develop a thesis, or several . . . You could waste your life that way and never touch the truth" (p.54). Oedipa wonders, quite correctly as it turns out, whether she will be "left with only compiled memories of clues, announcements, intimations, but never the central truth itself . . ."(p.66). The four conclusions to the Tristero mystery check and balance each other. Oedipa's initial horror at being appointed executrix is comic. "She spoke the name of God, tried to feel as drunk as possible" (p.5.). Her later agony and misery are very real. Old fillings in her teeth begin to hurt her, she is either unable to sleep or sleeps for "eighteen drugged hours"; her attention wanders, she laughs nervously more than she speaks; and she suffers from waves of "nausea . . . headaches, nightmares, menstrual pains" (p.118). All this torment is the result of "Those symmetrical four" (p.118). And these she enumerates to herself as follows :

> Either you have stumbled indeed . . . on to a network by which X number of Amercians are truly communicating . . . Or you are hallucinating it. Or a plot has been mounted against you . . . Or you are fantasizing some such plot, in which case you are a nut, Oedipa, out of your skull. (pp.117-118).

Oedipa's story moves not to a final solution or revelation but to further mystery, greater uncertainty. As several critics have commented, this is precisely the opposite of what happens in the conventional (let us add : classical) detective story.

"Those symmetrical four". There is no one Oedipa can turn to for help; if she has to choose, she has to choose alone. Much of Oedipa's dilemma can be attributed to her predilection for either/or conclusions. "Another mode of meaning behind the obvious, or none. Either Oedipa in the orbiting ecstasy of a true paranoia, or a real Tristero" (p. 126). Oedipa's attitudes are too much like those of the fictional sleuth of the classical formula. She has the same faith that Holmes and his kind have in rationalism and nineteenth-century scientific determinism and predictability. But the world of *Lot 49* is a very different world, characterized by relativity, indeterminacy, and statistical probability, in place of Newtonian cause and effect. Symmetrical or mutually exclusive conclusions can co-exist in this world. According to Niels Bohr's "concept of complementarity"

> ... contradictory views and models of a phenomenon are not mutually exclusive; if they lead to verifiable conclusions they reveal different facets of nature. An elementary particle may be described as a continuous wave *and* a discontinuous, bouncing particle; both descriptions can be borne out experimentally.[10]

Pynchon's very effective use of another model of another model from quantum physics explains why Oedipa cannot expect to find a final answer in her quest and why she is necessarily implicated in what she finds. Heisenberg's Uncertainty Principle may have been misused, overused, and overstated by literary critics and creative writers in recent years. But Pynchon's use of it (and other models from quantum physics) was certainty innovative and important. The concept still remains abstruse to the ordinary reader, and perhaps even now needs a little explaining. Lance Olsen, who has discussed Heisenberg's Uncertainty Principle in relation to *Lot 49*, states that

> . . . the early twenties saw arise questions concerning the limitations of measuring instruments and thus the growing improbability of attaining any sort of precise data about the world... When Heisenberg attempted to describe the motion of wave-particles in terms of ordinary concepts like position and momentum, he found that a certain indeterminacy arose. The very act of observing a wave-particle disturbed it to such an extent that no accurate information could be gathered about it... one could not know simultaneously to any desired accuracy the position and momentum of an object, no matter how good the instruments used and no matter how careful the procedures.

The conductor of the experiment or observer enters the observation. The measuring instrument is not neutral but is itself measured or affects the measurement. In Oedipa's case this means that "the more she tries to focus on one element in order to examine its possibilities, the more uncertain she becomes of everything else".[12]

Oedipa seems to have grown as a person in the novel's last couple of pages for she seems ready now to live amidst indeterminacy and uncertainty. Also, she shows courage in attending the auction of Pierce's stamps. This becomes especially apparent when we contrast her behaviour with that of Stencil's in *V.* (1963), who in a similar situation (the possibility of a final revelation emerging) escapes to Stockholm. Sherlock Holmes, at the end of a story, returns to 221 Baker Street and even Sam Spade returns to his office. There is no such sense of an ending in *Lot 49.* Though we, as readers, go with Oedipa into the auction room, we never find out what happens to her there, or what she discovers or does not discover. In his essay examining the endings of Pynchon's first three novels in the light of models from quantum physics, Richard Pearce notes how the reader is turned into a participant in the final pages of each novel.[13] Though throughout *Lot 49* the reader has generally been kept at a distance from the action by the third person narrative and satiric style, in the penultimate page he (or she) is addressed in the second person : "Next day with the courage you find when there is nothing more to lose, she got in touch with C. Morris Schrift..." (p. 126). The position is a privileged one but, as in Heisenberg's Uncertainty Principle, though "we become absolutely certain about the events' locations . . . we know nothing about the events themselves– an event being what happens in time, that is motion, and hence an expression of velocity".[14] But Pynchon's narrative art goes beyond the mere application of models from quantum physics. Despite the pervasive indeterminacy and uncertainty, *Lot 49* invites the reader to choose between mutually exclusive conclusions. In the classical (and even in the hard-boiled) detective story, the author is the sole possessor of meaning. In *Lot 49*, the reader is involved in the production of meaning. Pynchon does not conceal meaning; there is no equivalent in the novel of the "big in-joke" included by Driblette in the performance of *The Courier's Tragedy*. The reader's difficulty in choosing between the alternative conclusions arises from the fact that each is so absolutely consistent as to be obviously reductive. Then perhaps all four conclusions are right? But this too means application of closure by the reader to the text of the novel.Thus the reader cannot avoid choosing, and choosing involves privileging. But the heirarchy constructed is a transparent one, and one, moreover, constantly threatened with reversal by the excluded "symmetrical" conclusions.

Tzvetan Todorov states that "the quest of the Grail is the quest of a code. To find the grail is to learn how to decipher the divine language."[15] Behind the classical detective story lies the hoary quest. Oedipa's investigative activities largely involve reading a host of texts: the text of Pierce's will, the text of *The Courier's Tragedy*, the text of Dr. Blobb's travelogue, etc. Even the landscape of San Narciso presents itself, to Oedipa at least, as a text to be read, having "a hieroglyphic sense of concealed meaning" and "an intent to communicate" (p.15). According to Peter Huhn, the "ease of closure seems due to the conventional premise, in classical detective fiction, of a basic congruence, between language, thinking and reality that is only temporarily obscured by the criminal."[16] *Lot 49* does not share this premise as the radical unreliability of texts and sources of information (Mr. Thoth, for instance) in the novel testify. The proliferation of clues and words that lead to no certain truth makes Oedipa wonder "if the gemlike 'clues' were only some kind of compensation. To make up for her having lost the direct, epileptic Word, the cry that might abolish the night" (p. 81).

Several critics have noted the similarities or connections that exist between the activities of the literary critic and the scholarly sleuth of classical detective fiction.[17] Both activities involve the reading of clues and the construction of theories on the basis of the clues, with the help of logic and guesswork. Though *Lot 49* parodies the activities of the traditional literary scholar in Oedipa's search for a reliable text of *The Courier's Tragedy*, it mostly directs its criticism against the practice and dogmas of the New Criticism. Some of this criticism is explicitly stated. Oedipa's apolitical stance reflects the New Criticism's similar position and is seen in an institutional context. The Berkeley where she majored in English was not the politically active centre it was to become later on during the counter–culture years :

> She had undergone her own educating at a time of nerves, blandness and retreat among not only her fellow students but also most of the visible structure around and ahead of them....the young Oedipa... a rare creature indeed, unfit perhaps for marches and sittings, but just a whiz at pursuing strange words in Jacobean texts. (pp. 71-72).

But it is the less direct attack on the New Criticism that is more interesting and effective. Oedipa's procedures as a detective are akin to those of the New Critics. She subjects clues and texts to intensive scrutiny. We are told that she read over Pierce's will "more closely" (p. 56). She thinks she ought "to bring the estate into pulsing stelliferous Meaning" (p. 56). As a fictional detective and New Critic, Oedipa's assumption, as John Dugdale notes, "has always been that any concealed meaning she discovers will be unitary and unifying, with the revelation composing . . . one meaning . . ."[18] The travestying of the idea of organic unity is apparent in the easy coherence of the revelations which seem "to come crowding in exponentially, as if the more she collected the more would come to her, until everything she saw, smelled, dreamed, remembered, would somehow come to woven into the Tristero" (p. 56). The "symmetrical four" conclusions do not lead to any higher unity, as New Critical theory might lead one to expect.

In his essay "The Dismemberment of the Detective" Stefano Tani discusses *Lot 49* as an antidetective story but refers only vaguely to the fundamental changes in science that have led authors like Pynchon to write antidetective fiction.[19] But, as we have seen, *Lot 49* is an antidetective story because developments in quantum physics, like Heisenberg's Uncertainty Principle and Bohr's "concept of complementarity," argue for a vastly changed view of reality. Michael

Holquist has written that in order to define and express their postmodernism writers like Borges and Robbe-Grillet have found it useful to invert the formula of the classical detective story; postmodern authors "use as a foil the assumption of detective fiction that the mind can solve all : by twisting the details just the opposite becomes the case."[20] Unlike the classical fictional sleuth, the hard-boiled detective displays much less faith in the mind's ability to establish objective truth and order. For this reason Pynchon, like Borges and Robbe-Grillet before him, prefers to undermine the conventions of the classical genre and not those of the hard-boiled. Oedipa treats the numerous texts she comes across as though each were a coded text. The New Criticism's concept of reading and its ideas of unity can lead to conclusions that are final and totalizing, and Pynchon makes us aware of this by exploiting the similarities between the operations of the sleuth of the classical detective story and the new Critic. But since *Lot 49* itself invites conditional responses, clearly research papers on the novel should also do the same.

NOTES AND REFERENCES

1. Thomas Pynchon, *The Crying ofLot49* (1966; rpt. London : Picador, 1979) p. 85. Subsequent page references are cited parenthetically in the text and are to the Picador edition.
2. Tony Tanner remarks that the model for *Lot 49* "would seem to be the Californian detective story . . . But in fact it works in a reverse direction." See Tony Tanner, *Thomas Pynchon* (London : Methuen, 1982) p. 56. For a more recent example of this assumption see John Dugdale, *Thomas Pynchon: Allusive Parables of Power* (London : Macmillan, 1990) pp. 124-185.
3. Edward Mendelson, "The Sacred, the Profane, and *The Crying of Lot 49*", *Pynchon : A Collection of Critical Essays*, ed. Edward Mendelson (Englewood Cliffs, N.J. : Prentice-Hall, 1978) p. 123.
4. John G. Cawelti, *Adventure, Mystery, and Romance : Formula Stories as Art and Culture* (Chicago : University of Chicago Press, 1976) p. 133.
5. See Michael Holquist, "Whodunit and other Questions : Metaphysical Detective Stories in Post-War Fiction," *New Literary History* 3 (1971-72) pp. 135-156.
6. See Mendelson, p. 140; and John Dugdale, p. 183.
7. William W. Stowe, "From Semiotics to Hermeneutics : Modes of Detection in Doyle and Chandler", *The Poetics of Murder : Detective Fiction and Literary Theory* (San Deigo : Harcourt Brace Jovanich, 1983) ed. Glenn W. Most and Willam W. Stowe, p. 373.
8. See Glenn W. Most, "The Hippocratic Smile : John le Carré and the Traditions of the Detective Novel," *ibid*, p. 347.
9. Stowe p. 382.
10. Richard Pearce, "Pynchon's Endings", *Novel* 18 (1985) p. 150.
11. Lance Olsen, "Pynchon's New Nature : The Uncertainty Principle and Indeterminacy in *The Crying of Lot 49*", *Canadian Review of American Studies* 14 (1983) p. 156.
12. *Ibid.*, p. 160.
13. Pearce, pp. 145-153.

14. Pearce, p. 149.
15. Tzvetan Todorov, "The Quest of Narrative", *The Poetics of Prose*, trans. Richard Howard (Ithaca, N.Y. : Cornell University Press, 1977) p. 129.
16. Peter Huhn, "The Detective as Reader : Narrativity and Reading Concepts in Detective Fiction". *Modern Fiction Studies* 33 (1987) p. 461.
17. For example see Dennis Porter, *The Pursuit of Crime . Art and Ideology in Detective Fiction* (New Haven : Yale University Press, 1981) pp. 223-224.
18. Dugdale, p. 134.
19. Stefano Tani, "The Dismemberment of the Detective", *Diogenes* 120 (1982) pp. 22-41.
20. Holquist, p. 155.

FEUDALISATION OF EDUCATIONAL INSTITUTIONS IN EARLY INDIA

Gian Chauhan

The system of education developed in the earlier period of Indian history persisted through with little changes in its context & content. Education was probably confined to a small section of Indian population representing mostly brāhmaṇas, monks and nuns and a few from upper castes got the opportunity of receiving education. In earlier period student was taught in the *āś'arama* by the *ācharyas*. But at the inaption Brāhmaṇas and monks used to teach students in the temples and Buddhist monastries, these were maintained by grants of land. Grants of land to the learned brāhmaṇas, monks and to the religious establishments were considered to be an act of piety. Such land grants were very numerous, as we learn from enormous Inscriptional records as well as from early Indian literature.

Temples and monastries made arrangement for education at a higher level as well. Generally a student had to go to the house of a teacher or to live in monastries. In such cases he had to pay fees to his teacher, or give him a gift at the end of his education. Sometimes, students, were expected to do personal service to the teacher.

However, P.N. Prabhu opines that it is well recognised that the outlook and methods of education prevalent in a society have a far-reaching significance and influence upon the other social institutions of that society, and it is also recognised that this significance and influence is not just one social, but of a mutual nature; this to say, the system of education prevalent amongst the people influences as also is itself influenced by the society it serves and by its mores.[1] He further argues that education is the principle instrument, in the hands of a social group, or an assemblage of social group, by means of which it passes on and hands over to the individual, the traditions, disciplines and culture it has gathered through long and continual endeavours of the race towards making the best and most of the gift of human life. Thus it seeks to train the individual to adjust himself to the ideas and ideals, which have gathered meaning and value and respect from the best and the noblest that have made the history of the society.[2] R.H. Lowie says that "education is indispensable to any society, for without it there would be last all the accumulated knowledge of the ages and standards of conduct. Education is the social economy that forestalls such wastage."[3]

Our main theme is to study the feudalization of educational institutions in early India. Before starting to inquire about the feudal educational system, it would be more advantageous for us if we deem or (keep in mind) some of the social principles which would generally underline every educational system, Ancient and Modern. "From Plato, Aristotle and Plutarch down to Pestalozzi, Rousseau, Herbart and Spencer, in the West, all have pointed out that nature unaided by training and discipline cannot accomplish all that is demanded of an individual in this direction."[4] Along with imparting knowledge and skills, education also transmits the particular system of moral, social and cultural values of the group, and thus undertakes the introduction of both the rational and the emotional elements which make up the adult individual.[5] Education, understood primarily as the induction of the maturing individual into the life and culture of his people, is the most vital of all institutions and embraces all other institutions.[6] We must bear in mind, that education has great value, which provides a means for the intellectual as such. True education helps the cultivation not only of character, habit and discipline of mind but also of the intellect, by keeping it independent and uninfluenced by external prejudices and biases of any kind. Such a development of the individual on the intelectual side would enable him to judge every action or idea on his own and free from any social or other bias. The system of education which aims at development of the individual personality endures him at the same time with the power of rational appreciation. Such system prevents that conservative and orthodox attitude of mind, which shuns the acceptance of any new ideas in the social and moral fields, and which pursues the traditional path merely because it offers the line of least or no resistance.[7]. In early India, every male child belonging to the upper classes, such as, the *Brāhmaṇa* the *Kshatriya* and *Vaiśya* started his education with the observation of many rites and rituals, mostly prevalent rituals of that age was known *Upanayana* ceremony. This term seems to be mentioned at the first time in the *Athara-Veda,* where the sun is described as a Brāhmaṇa student in a *āshrama* under *ācharaya*[8]. The *Ācharaya* is the word most oftenly used in the *Smriṭis* which denote the teacher or *gūru* The *ācharaya* inquires about the name, family and other particulars of the boy, and asks him whether he is seriously desirous to undertake the vow of *brāhmachārya* (Celebacy) under his instruction.[9] After the student asserts his willingness to observe the *brāhmachārya*, the *ācharaya* accepted him as his pupil.[10] Thus it indicates that the students were bound to observe celebacy throughout their educational career in *āsharam* or *gūru-kul*. We come to know that the *brāhmaṇa*, the *Kshatriaya* and the *Viśhya* student should be initiated at the age of eight, eleven and twelve respectively.[11] Here it is very clear that the *Sūdra* boys had been kept always from the *āsharam* such education was denied to *Sūdras*. It is very clear in the *Śatapatha Brāhmaṇa* and *Smriṭis* that students were forced to beg for their *ācharayas* or to maintain *āsharama*.[12] There is no uniformity regarding the dresses of the students in *āsharama*.[13] The students had to live in the premises of the *āshrama* of the *ācharaya*. They were not allowed to leave the premises of the *āshrama* without the prior permission of the *ācharaya*.[14] We notice one unique thing about the student life in *āsharama*. They always to eat less, wear less valuable dress and ornaments in the presence of their *ācharayas*.[15]

The education was available both in Brahmanical institutions and in Buddhist monastries. The landowing monastic institutions were used as educational institutions. We come to know from the *Kalachuṛi* chaḍi land grants, that out of thirty one land grants two were made to Buddhist[16] monastries, three to Hindu temples and[17] twenty six to the *brāhmaṇas*.[18] Finsien states that after the *nirvāṇ* of Buddha, the king, elders and lay Buddhist built monastries for monks and provided them with houses, garden and fields with husbandmen and cattle to cultivate them.[19] The grant of *āgrahāras* by the king for the religious and educational purposes was an important factor to feudalise monastries and *educational institutions*.[20] We notice that grants of one hundred *villages (agrahāras)* was made for *maintaining* centres of education out of income derived from them.[21] Some of the grants seem to be made by imperial Guptas.[22] Yuan Chawang states that the Nālandā *Vihāra* was maintained out of the revenues of about a hundred villages granted to this institution,[23] but in the times of I-tsing its number seem to risen to two hundred.[24] Thus it is fair to assume that the richness of the possessions and landed property of the *vihāra* in seventh century made them self dependent units which is also attested by I-tsing. Regarding the arrangement of the property of a deceased monk, such as, land, homes, shops, bed gear, woolen seats, and iron or copper impliments were not to be distributed and immovable property became the property of assembly.[25] Thus, the emergence of the Nālandā *Mahāvihāra* (and also other vihāras and Brāhamaṇas temples) as self dependent economic unit was actually one of the incidental result of the feudalisation of the state structure and administrative organisation of the Gupta and post Gupta period.[26] But during the 8th century AD that the practice of donating villages along with their inhabitants to the monastries by the kings, princes and chiefs was as common as that of building them by these dignitaries.[27] It indicates that there was no dearth of donations because not only kings, queens but also the princes and chiefs possessed their own villages and village folk whom they could dispose of them freely. Prince and lesser chiefs probably received grant for their maintenance from their superior lord. It is beyond doubt that these were religious gifts of their own land with the men working on it, and inhabitants were bound to serve the donors as long as they lived under them and to serve the beneficiaries when they were transferred to the latter. Thus by the 8th century AD serfhood became common in India. We notice that the transformation of the organisation of the Buddhist monastries on feudal lines changed the system of Buddhist education too. Education in early India seems to be in the hands of private teachers. Even the famous University of Takśaśilā was not organised institution. In fact it was a merely a centre of education where every teacher was an institution by himself. In the earlier period the education in monastries was intended for monks and nuns only.[28] But with the feudalisation of the monastic life and economy, these educational institutions emerged corporate centres of higher learning where education was important andonly tothe monks and nuns but for the secular persons too. During the 7th century many grants were made to the Nālāndā *mahāvihāra* by a Mukhari king (Purnavarman) Harṣa, Bhaskaravarman and Amsuvarman of Nepal.[29] Thus it seems that these monastries started emerging as politically independent and economically self dependent unit, Harṣa himself is to be have said to brought the brethern together for examination and *discussion* giving rewards and punishments according to the merit and demerit. Those brethern who kept the rules of their Order strictly and were thoroughly sound in theory and practice they advanced to the Lion's Throne and from these they received religious instruction, those who, though perfect in the observance of the ceremonial code, were not learned in the part, they merely honoured with formal reverence; those who neglected the ceremonial observances of the order, and whose immoral conduct was notories, were banished from his presence and from the country.[30] The king of Kāmarupa named Kumara threatened, the Head of the *Mahāvihāra* that he would destroy the institution if his request for dispatching YuanChwang wās not complied with, and the Kashmir ruler is seen appointing some monks headed by Bhadonta Yasa from among the monks to help Yuan Chawang when latter stayed there.[31] Now the non-religious persons were admitted into the Buddhist monastries for getting education which was earlier only for monks and nuns. The Nālandā *Mahāvihāra* was the formost one. Thus the feudalised Buddhist monastries of Gupta and post Gupta period : specially the age of Harṣa may therefore be regarded as the fore Runners of these corporate educational institutions. But I-Tsing records the old story which tells that the temple was built by Śrigapta (Che Li-Ki-to Mahārāja for the use of the priests from China. At this time there were some Chinese monks twenty or so in number, who having wandered away from Szchuen by the road known Ko-Yang came out near Mahābodhi and there offered their worship. The king moved with reverence on account of their piety, gave them a village of considerable extent where they might remain and finally settle twenty four places in all. Afterwards The Tang priests having died out the village and its land attached came into the possession of aliens and now three persons belonging to Mrigavana temple occupy it. This occurred about five hundred years ago or so. The territory now belong to the king of eastern India whose name is Devavarman. He has given back the temple and its land to villagers to avoid expenses of keeping it up as he would have to do if many priests of China came there.[32] However, there is still controversy over the foundation of Gupta empire. Some scholars are of the opinion that the title *Mahārāja* was often borne by feudatory chiefs and it has been surmised that Śrigupta was a subordinate to some paramount ruler. Sometimes independent, rulers are known to have used the title Mahārāja. I-tsing who travelled in India during the period 677-695 AD.He places Śrigupta five hundred or at the most four hundred and fifty years before he wrote. But five hundred years seem to be approximate figure. If we accept I-tsing statement, thus it indicates that the feudalisation of Buddhist monastries started little earlier than Gupta period. Even we come to know from the Nāsik cave inscription of *Iśvarmansera* AD 258,[33] which records the grant was made to the Buddhist monastry for its maintenance. This also indicates that the feudalisation of education institution had already started in pre-Gupta period.

Thus Nālandā near Patna grew to be the foremost Buddhist monastry and educational institution in the north. It attracted students from places as distant as China and South-east Asia. The excavations at Nālandā have revealed a large area of well- constructed monastries and temples. It was supported by the income from a number of villages which the monastry acquired over the years through donations.[34]

Thus after careful survey of inscriptions and literature we can declare that the education in early India dependent upon the financial and political position of the family. We notice that influencial and higher class people used to send their sons to Brahaminical and Buddhist educational institution to get education. Even education was thus dependent or controlled by external factors like Brāhmaṇas, monks, ruling authorities, and political system of that time. These educational institutions in early India were not free from external control like that of the ruler's politics, even teachers worked under the influence of ruler. Thus we can conclude here that early Indian educational institutions were feudalised.

REFERENCES

1. P.N. Prabhu, *Hindu Social Organisation*, Bombay, 1979, 6th edition, p. 101.
2. *Ibid.*, pp. 101-102.
3. R.H. Lowie, *Social Organisation*, London, 1950, p. 101.
4. O'Shea, quoted in P.N. Prabhu *Hindu Social Organisation, op. cit.*, p. 103.
5. P.N. Prabhu, *op. cit.*, p. 104.
6. R.H. Lowie, *op. cit.*, p. 194.
7. P.N. Prabhu, *op. cit.*, pp. 107-108.
8. Devi Chand, (Tr.) *The Athara-Veda* Delhi, 1982, xi, 5, *Manu Smriti* (Tr.) *The Law of Manu, Sacred Book of the East*, henseforth S.B.E. Vol.XXV, rep. Delhi, 1975. 11. 69; 140; 145; 191-216; 225-26.*Yājñavalkya Smṛiti*, (ed.) N. Sastri, Varanasi, 1930, 1, 15; 26; 33; 51.

9. M.G. Bakre, (ed) *Pāraskara Grihy Sūtra*, Bombay, 1917, 11, 2, 17.
10. D.K. Gadgil, (ed) *Aśvalāyana – Grihysūtra*, Bombay, Saka era 1817. 1, 20, 10.
11. *Aśv. Gr. Sūtra*, 1.19 1 7 *Par-Gr. Sutra*, 11, 5, 36-Yajn s. 1.14.
12. *Śatapatha Brāhmuṇa*, S B E. xi 3 3. 5. *Manu. S* 11.50, 51, *Yājn. S*. 1. 35.
13. *Manu, S*. 11. 41, 44.
14. *The Chāndolgya Upanished S B E*. rep. Delhi 1975 ii, 23 2, iii, 11 5. *Taittiriya Upanished*, i.. 1 1
15. *Manu, S*. 11. 194, 198. *Gaūtama-Dharma-Sūtra* (Tr.) S B E., Rep Delhi, 1975, 11 21 *The Mahabharta*, B O.R.I. Critical edition, Poona 1974, Ad. Parua, 91.
16. V. V. Mirashi, (ed) *Corpus Inscriptinum Indicarum Octamund*, 1963, Vol. IV. *Nasik Cave Inscription of Iśvarnamsena*, A.D. 258, No. I, pp. 1-4; *Bagh Cave Plate of Subandhu*, 5th A.D. No. 7, pp. 19-21.
17. *Ibid*., *Kavi Plate of Jayabhata*, No.23, pp. 98-102, No. 25 p. 110. But grants to Hindu temples are later period, i.e. eight century A.D.
18. *Ibid*., Part. I, p. cxlix.
19. J. Legge (Tr) *A Records of Buddhist Kingdom* Oxford, 1886, p. 43.
20. R S. Sharma, *Indian Feudalism*, 2nd edition, Delhi, 1980, p. 37.
21. J.F. Fleet, (ed) C 1 1. III, Varanasi, 1963, No. 42.
22. *Ibid*., No. 12, II, p. 47, lines, 24 30 No. 13, p. 52, Lines 1-18.
23. S. Beal (Tr.) *The Life of Hiuen Tsiang*, London, 1888, p. 112.
24. Cited in R.S. Sharma, *Indian Feudalism, op. cit*., p. 37.
25. J. Takkakasu (Tr) *I-tsing's Records (A Record of the Buddhist Religion as Practised in India and the Malay Archipelago*, Oxford 1896, Ch. xxxvi.
26. S.R. Goyal, *Harsha and Buddhism*, Meerut, 1986, p. 130.
27. Jan Run Hua 'Hua Chads Record on Kashmir' *Kashmir Research Biannual*, No. 2 1962, pp. 119-120, quoted by R.S. Sharma in *Indian Feudalism*.
28. S.R. Goyal, *op. cit*., pp. 134-135.
29. H. Heras, "*The Royal Patrons of the University of Nalanda*", Journal of Bihar and Orissa Research Society. Henceforth, J.B.O.R.S. Patna, 1928, XLV, pp. 16-20.
30. *Yuan Chwang's Travels* (Tr.) by T. Watters Vol. I. p. 334, quoted by S.R. Goyal in his work *A History of Indian Buddhism*, Meerut, 1987, pp. 356-357.
31. J. Legge, *op. cit*., p. 69.
32. I-tsing, quoted in P.L. Gupta, *The Imperial Gupta*, Varanasi, 1974, Vol. I, pp. 162-63.
33. V.V. Mirashi C.1.1. IV, *op. cit*., No. I, pp. 1-4.
34. R. Thaper, *A History of India*, Vol. I, rep. London, 1985, p. 154.

Book-Review

STUDIES IN PHENOMENOLOGY HERMENEUTICS AND DECONSTRUCTION by R. Sundara Rajan, New Delhi : Indian Council of Philosophical Research, 1991. pp. 346, Rs. 190.

Anita Dagar

An appropriate way to comprehend an exposition is to trace the question to which it is providing an answer. An exposition may be seen not necessarily answering one and only one question, which is the author's question. Rather it becomes detached from the author's intentions. An exposition may be viewed from different perspectives as there are innumerable possibilities of understanding it. It is with this backdrop in mind that the present reviewer is approaching this study.

'*Studies in Phenomenology, Hermeneutics and Deconstruction*' gives a systematic and coherent view of the three methodologies dealing with meaning giving activity. A special feature of this exposition is that in academic and literary circles these three schools are usually seen as distinct schools, the present exposition makes an effort to see them in the light of the similarity of problems they are trying to discuss. This issues under investigation are the interplay between the consciousness and the world. It seeks to analyse the world as viewed in relation to our consciousness and an understanding. Hermeneutics and deconstruction discuss problems related to the role of language in understanding, correctness and incorrectness of interpretations; the ontological status of subject and object in the meaning giving activity; the status of this activity itself. All these problems are explored in the light of the meaning of the text and the human action. Since the author has attempted to give a critical exposition of phenomenology, hermeneutics and deconstruction, he seeks to answer some of these problems. These issues can not be specified exclusively in terms of methodology owing to the overlapping nature of the three methodologies. Most of the issues are dealt with in all the three but with a different emphasis. Sundara Rajan seeks to analyse the interrelationship and assumptions behind the concepts of life world, language and meaning. Their inter-relationship also highlights the similarities and dissimilarities of the three methodologies under consideration. Now the question arises if it is possible to translate them into one another and if not then the assumptions leading to their differences need to be elaborated.

The present work highlights the fact that the natural world and life world are to be differentiated by the fact that in the natural world relationship/existence is governed by causality, exactitude and objectivity whereas the concepts of life world are just the opposite; the subject, culture, social milieu, beliefs, values, attitudes, preferences, symbols and images are of greater importance here. This world is meaningful to 'me' because of my existence. 'I' give meaning to the world and there are no objective given meanings lying out there. By giving meaning to this world, my existence becomes meaningful. 'I' understand myself in terms of these meanings which I give. Phenomenologists conceive the meaning giving activity in terms of 'immediacy'.

Hermeneutics takes over phenomenology at this point and brings in the concept of 'tradition' and 'culture' which place the subject in a particular perspective from where he understands and interprets the world. According to Paul Ricoeur any kind of meaning giving activity is necessarily related to existence, no understanding and interpretation can take place in isolation from existence. All understanding is linguistic in the sense that all ascription of meaning takes place in language and all language is interpretative by the fact that it necessarily says something about something. So understanding and interpretation are existentiales of being – in – the world (that is how Martin Heideggar puts it). Paul Ricoeur sees the relationship between speech and writing in a dialectical manner. Writing transforms the three features of speech— subject, addressee and reference and brings in — annonymyzation, generalization and essentialization. Writing actualizes certain potencies which are implict at the level of speech. It also brings about the fixation of what is said in a relatively permanent way. Fixation of a discourse becomes text and any text is open to many ways of interpretation. The text possesses an autonomy and richness of meaning which can be better expressed by leaving it openended. A very significant aspect of Ricoeur's theory of text is the notion of non-descriptive and non-ostensive reference of text which is irreducible to spoken reference. He does not eliminate the notion of reference which deconstructionists seem to be doing.

Jacques Derrida the main exponent, rather the founding father of deconstruction, is often understood as eliminating the notion of reference whereas his doctrine of absolute text holds that the text creates a world of its own and its meaning lies within it and it has no reference outside. Absolute text or zero text is not a reduction of meaning to non-meaning; it is mere postponement of meaning which is called 'deference of meaning'. It should not be taken to mean that meaning is inexhaustible but rather that any specification of meaning can only function as a self defeating attempt. Meanings are reached upon through signifiers. In the system of signs a search of meaning leads to deconstruction of the whole system that is to say that all the signs become meaningful in relation to each other and not by means of referring to an object. Signs are understood in the schema of binary oppositions like being/becoming, one/many, male/female, speech/writing, reason/emotion, culture/nature and man/woman etc. This binary opposition is different from the binary opposition of structuralism in the sense that neither one of the elements in the pair is primary : both are understood in terms of each other. A very crucial step of deconstruction is to show how every positioning of terms within a hierarchy can be subjected to a reversal. Language is not the content but the form. Every sign is understood in relation and reference to another sign, but there is always an absence of ultimate signified. So what is denied is a totalised system of absolute knowledge. By stating this Derrida has established two things : firstly, that there is an absence of ultimate signified, signifiers are meaningful in relation to each other and not by virtue of referring to an object. Signified becomes signification and all our discourse is limited to interpretations of interpertation.

Having analysed this we move to the second implication but before that we must be clear about the debate. There has been a tendency to understand human sciences in the vocabulary of natural sciences. One such effort was made by positivists. But the revolt came from phenomenology and hermeneutics in the shape of an autonomous status for social sciences without using any naturalistic paradigms. Beyond this another effort has been made to understand human phenomena in terms of an objective structure without loosing subjectivity and freedom of action. Dilthey represents one such effort by discussing two terms — understanding and explanation in the fields of human sciences and natural sciences respectively. To answer a 'why' in natural sciences is to explain the phenomena by giving covering laws and to answer a 'why' in the human domain is to place the phenomena in it's cultural structure which makes the phenomena understood as well as explained. Actually Dilthey presupposes a structure (structure of objective mind) in which we live, where there is freedom of action and what makes these actions meaningful is the totality of structure. Sundara Rajan points out that this structural aspect of Dilthey is an attempt to retain the lawfulness and orderliness in the domain of human sciences which is radically used by Levi Strauss in his analysis of myth and culture for which Derrida provides a critique. Derrida holds that all the discourse is about interpretations, his endless play of interpretations leaves no space for scientificity in the human domain. In fact the human realm also is seen like the realm of poetry and literature. Since the two realms provide us with different kinds of cognition perhaps it will not be appropriate to translate them into one another.

Derrida has been understood to be saying that there is nothing beyond language, that we are imprisoned in language. "He goes on to explain that his object has not been to deny any connection between language and the real, but to show how the question of reference is far more complex than traditional theories will allow" (p. 232). This endless play of interpretations should not be looked upon as an expression of the invetitable failure to reach the ultimate signified but as an expression of the productivity of language. Looked at from this point of view, the deference of any ultimate signified, attests the creativity of human discourse. Sundara Rajan puts it very succinctly, "It is in this sense that I believe that deconstruction is the joyfull recognition of finiteness, without rancour or sadness, of being only human" (p. 339).

Sundara Rajan sums up his agreement with Derrida's position in this phrase 'men are, as it were, condemmned to meaning' (p. 337) which seems to be a phrase very analogus to the Sartrean phrase 'man is condemned to be free.'

Derrida's remark "the question of reference is far more complex than traditional theories will allow" (p. 232), which saves him from falling into linguistic solipsism, finds no further elaboration in this exposition. Sundara Rajan has given a very lucid exposition of all the three currents in contemporary European thought : phenomenology, hermeneutics and deconstruction. He succeeds in tracing the underlying problems that highlight the interconnection between these three philosophies and focuses his attention on their varied nuances. His exposition of structuralism is very enriching and absorbing. The book is very useful for all those who are interested in knowing about the developments of contemporary French and German thought.

112309

OUR CONTRIBUTORS

VALERIAN RODRIGUES is Reader and Chairman, Department of Political Science, Mangalore University, Mangalagangotri. He was the Agatha Harrison Fellow, St. Antony College, Oxford from April 1989 to June 1991.

PUSHPINDER SYAL is Reader in the Department of English, Panjab University, Chandigarh.

DHARANIDHAR SAHU is Reader and Head, Department of English, Berhampur University, Berhampur (Orissa). His book on Tennessee Williams titled CATS ON A HOT TIN ROOF was published by Academic Foundation, Delhi in 1990.

V.P. SHARMA is a Reader in the Department of English, Directorate of Correspondence Courses, Himachal Pradesh University, Shimla.

K. SRIPAD BHAT is a faculty member of Department of English, Goa University, Goa.

KUM KUM BAJAJ is a Reader in English, Directorate of Correspondence Courses, Punjabi University, Patiala.

YOG RAJ MALHOTRA & VIJAY KUMAR are faculty members of Department of History, Himachal Pradesh University, Shimla.

SUBHASH PARIHAR is a Lecturer in History, Guru Nanak College, GTB Garh (Distt. Faridkot, Pb.).

SANJAY SUBODH is a Research Fellow in the Department of History, Panjab University, Chandigarh.

SAWARNJIT KAUR is a Lecturer in G.H.G. Harparkash College of Education, Sidhwan Khurd.

TEHAL KOHLI is a Reader in Education, Panjab University, Chandigarh.

N. MOHANTY is a faculty member in the Department of English, Berhampur University, Berhampur, Orissa.

AMARJIT GIRDHAR is a faculty member in the Department of History, Kurukshetra University, Kurukshetra.

D. VENKATESWARLU is a faculty member in the Department of English, Osmania University, Hyderabad.

PRASANTA DAS is a faculty member in the Department of English, Govt. College, Diphy, Assam.

GIAN CHAUHAN is a Research Fellow in the Department of History, Panjab University, Chandigarh.

ANITA DAGAR is a Research Fellow in the Department of Philosophy, Panjab University, Chandigarh.

112309

Compiled
1999-2000